NOTES

ON THE

HIGH SCHOOL READER.

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HIGH SCHOOL READER.

BY

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NOTES ON THE SELECTIONS.

It is not possible to lay down precise rules which can be followed with equal advantage in studying the various kinds of literature; but as the teacher's primary object should be in every instance to get his pupils to understand and appreciate the author's meaning, a few general rules may be stated, which will be found applicable to the study of all literary selections.

As a rule, each selection should be read or examined at least three times. The first reading, which should be done at home, should make the student familiar with the general meaning of the selection; and the accuracy of his knowledge should be tested from day to day as the reading proceeds, by having him give, orally or in writing, the substance of each stanza, section, or paragraph.

On the second reading the student's object should be to acquire a knowledge of the parts of the composition, and of the relation and interdependence of these parts—the particular meanings of words, phrases, and sentences, and the ways which these are severally combined to form the larger divisions. This will involve the tracing and comparing of the meanings of words, paraphrasing, and explanation of allusions and of figurative language. The finest passages of prose and poetry, and even whole poems, should be committed to memory; and comparisons might be made between the different forms in which the same or similar thoughts are expressed by different authors, or by the same author under different circumstances. In the examination of the structure of the sentences and paragraphs of a well constructed composition, it will be found in general that by joining together in connected narration the main thought of each sentence, we get the substance of the paragraph, and by connecting in like manner the subjects of the several paragraphs, we get an abstract of the whole composition. An examination of the qualities of style and of the metre and other poetical elements employed, should be made at this stage; and at this stage, also, the student should inquire into the author's life and times, so that he may learn to what extent these are reflected in the work under examination. The various elocutionary points should be brought out as the study of the selection proceeds, each stanza, paragraph, or other division being read when the meaning is thoroughly understood; and the whole selection, when finished, may be used as an exercise in elocution.

Finally, the selection should be examined as a work of art—as to the purpose the writer had in view, and in what respect he has succeeded in accomplishing his purpose, and in what respect he has failed; whether there is harmony in the grouping, and naturalness in the development of the different characters if there be any; whether there is unity in the composition; whether the parts are well balanced; and whether they are subordinate to, and helpful towards, the development of the main idea; and so on.

It should be borne in mind, however, that the main purpose of examining and criticising the work of any author is not to point out its defects, or even to discover its merits; but, as has been stated above, to enable the student to gain an accurate appreciation of the author's language and sentiments; and, moreover, to aid him in cultivating and strengthening his own powers of observation and discrimination, so that he may himself use language with correctness, freedom, and force. To this end, he should be required to write frequent essays upon topics suggested in the selections; to make both oral and written paraphrases of certain passages, especially of such as are obscure or involved; and finally, to write out an extended abstract or a paraphrase of the whole selection.

Of course no teacher should allow himself to follow formal rules or prescribed methods of study so closely as to sink his own individuality, which must always be regarded as an important factor in successful teaching. He may frequently vary his methods, even from lesson to lesson, but his teaching will produce the best results only when he comes to each day's work with some clearly outlined plan of study in his mind.

In the following notes, several selections have been chosen to illustrate in a general way the rules stated above, and have received full annotation; on the remaining selections only a few suggestive and explanatory notes have been given, wherever such seemed to be necessary.

III. THE MERCHANT OF VENICE.

As an introduction to this scene, which is one of Shakespeare's master-pieces, the student should read Lamb's tale (Lessons CII. and CIV. in the FOURTH READER) or, better still, the three preceding scenes of the play itself.

Without attempting to give the substance of each speech in order, which would not be profitable in a selection of this kind, an epitome of the scene might be made somewhat as follows:—

The Duke's remark to Antonio, and Antonio's reply, prepare us for the further exhibition of malignant temper which Shylock reveals in his answer to the Duke's appeal. Shylock has no regard for what "the world thinks," and disdains to give any reason for his cruel course, except that it is his humor to follow "a losing suit" against Antonio. His keenness of retort is well shown in the discussion with Bassanio, in which he successfully parries all the thrusts of his antagonist. This discussion is interrupted by Antonio's illustrations of the Jew's hard-heartedness. To the Duke's second appeal for mercy, Shylock retorts by showing that in the Christians' treatment of their slaves he was taught a lesson in inhumanity, which he was not slow to learn, and, as he had said previously, it would go hard with him but he would better the instruction.

The arrival of a messenger from Padua interrupts the proceedings of the court, and while the Duke is making himself acquainted with the contents of the letter brought by the messenger, an opportunity is afforded for a contest of "wit" between Shylock and the blunt Gratiano, in which Shylock, with a consciousness of strength in his legal right, comes off triumphant, as indeed he had done in his previous contests. It is only when he meets Portia that he finds a mind keener than his own, and her superiority is in some measure also due to the fact that she has no misgiving as to the successful issue of the trial.

The entrance of Portia heightens the dramatic interest. Up to this point the advantage is with Shylock, and there seems to be good reason for the dejection of mind shown by Antonio in his reply to the encouraging words of Bassanio. Nor would Antonio derive much comfort from Portia's management of the case at first, for as the Jew had already shown such a vindictive spirit, it was hardly possible that he should be softened even by the matchless eloquence of Portia's appeal to his mercy. Failing to excite his pity, she tries to work upon his avarice, but discovers, as the court had already discovered, that his hatred of Antonio has overcome his cupidity. Firmly upholding the law, in opposition to the advice of Bassanio, she gives judgment against the merchant. Shylock's delight, shown by his interruption of Portia even while she is pronouncing judgment; his eagerness to carry out the sentence; and his determination to exact the full penalty in accordance with the very letter of the bond; all reveal such intensity of malice that one cannot but experience a feeling of relief and satisfaction, not only at seeing Antonio freed from the Jew's power, but also at seeing the Jew himself brought to face the prospect of his own condemnation through the literal interpretation and enforcement of the bond which he had demanded. Shylock had repeatedly and with disdain rejected all appeals for mercy, and now the strict justice for which he had been contending is enforced against him to his own destruction.

40. **What.**—A mere expletive, used to prevent abruptness. Compare Shylock's use of "what," p. 42, l. 4; and Portia's use of "why," p. 47, l. 13 from bottom. Avoid emphasis in reading these words.

Your grace.—To whom is this title now applied?

Uncapable.—Shakespeare also uses "incapable." Which is the more regular form?

Void—empty.—See *High School Grammar*, I. 36 (2). What would now be used instead of "from"? The meanings of the prepositions were less restricted in Shakespeare's time than they are now. This is true also of the infinitive; as in the use of "to speak," p. 44, l. 3 from bottom.

Qualify.—Abate, moderate—a common meaning of the word in Shakespeare. Cf. *Hamlet*, IV. 7. 114.

But since—and that.—Similar to the French construction, in which *que* (that) is used to prevent the repetition of some other conjunction. The full Elizabethan construction would be "But since *that*"; but Shakespeare often omits "that" in the first clause, and inserts it in the second without the accompanying conjunction, especially when the subjects of the clauses are different. See *H. S. Grammar*, XI. 9.

Obdurate.—In Elizabethan English the accent of many words of foreign origin was nearer the end of the word than at present. See *H. S. Grammar*, I. 38.

41. **Envy's reach.**—"Envy" in its old sense of *malice* or *hatred*. Cf. Mark XV. 10.

My patience . . fury.—Antonio's

quiet submission contrasted with Shylock's uncontrollable hatred. This thought is further expanded in the lines that follow.

The first fifteen lines of this scene furnish several examples of the peculiarities of Shakespearian English.

That thou . . malice.—You are keeping up malice in *appearance* only. Cf. "apparent cruelty."

Remorse.—Pity, compassion—the usual meaning in Shakespeare. Distinguish between *remorse* and *repentance* by reference to their derivation. Why "*more* strange"?

Where.—Whereas. These two words are used interchangeably in Shakespeare.

Loose.—Remit, release. Sometimes incorrectly written "lose."

Moiety.—Properly, the half. Used by Shakespeare in the sense of *share, portion*.

Royal mercha-t.—A complimentary term, to indicate great wealth and extensive commercial relations, as we now say "merchant prince." Gratiano, in Act III., Sc. 2, applies this epithet directly to Antonio. In Shakespeare's time, Sir Thomas Gresham, the founder of the Royal Exchange in London, was honored with the title of "royal merchant," having been frequently employed as the financial agent of Queen Elizabeth. The title was more than complimentary when bestowed upon the great Italian merchants who held mortgages upon kingdoms and sometimes became the actual rulers of principalities. It is doubtful, however, if Shakespeare had this fact in mind.

Pluck.—Show that the force or effort implied in "pluck" is peculiarly applicable here.

Brassy—of flint.—Instances of what Earle calls the *flexional* and the *phrasal* adjective forms respectively. "Brass" or "flint" used as an adjective, without change or addition, would be an instance of the *flat* form of adjective—Earle's third division.

From stubborn . . courtesy.—This is the strongest point of the Duke's appeal. "Turk" was in Shakespeare's time a synonym of cruelty.

Possessed.—Informed—a common meaning in Shakespeare.

Due and forfeit.—That is, the forfeit or penalty now due. This is an example of *hendiadys*, a figure of syntax by which two nouns are used instead of one and an adjective.

Deny.—Distinguish from *refuse*. Which meaning has it here?

Danger.—Loss, injury, rather than exposure to loss, etc., which is the usual meaning. In Portia's use of "danger," p. 46, l. 5, we have an older meaning of the word, absolute power, full power to do harm, as in Matthew v. 22.

Your charter.—Shakespeare seems to have in mind the city of London, which held certain rights by royal charter, and was liable to have its charter revoked by the sovereign. It was revoked by Charles II. in 1683 to punish the Londoners for their sympathy with the Whig conspiracies. The meaning appears to be that if the rights of strangers, guaranteed by the charter, were not respected, an infringement of the provisions of the charter in this respect would open the way for its complete annulment. Antonio himself, in Act III., Sc. 3, refers to the necessity of maintaining the law. See also Portia's speech: "It must not be," p. 47.

Carrion.—Derived from the Latin *caro*, flesh, with the addition of an augmentative suffix which gives the word a contemptuous force. See *H. S. Grammar*, V. 22. Shylock suggests the question and then answers it himself for the purpose of taunting his opponents.

Ducats.—This coin, formerly common in several continental states, was either of silver or of gold. The value of the silver ducat was about that of our dollar; the gold ducat was rather more than twice the value. It is supposed to have received its name from having been first coined in a duchy (Latin, *ducatus*.) Three thousand ducats would mean in our day not less than 25,000 dollars.

42. **Say**.—Suppose I should say.

In Act III., Sc. 1, Shylock says of the pound of flesh, "If it will feed nothing else, it will feed my revenge."

Ban'd.—Poisoned. Not now used as a verb.

Some men . . pig.—Note the omission of the relative—common in Shakespeare.

'A gaping pig" is generally interpreted to mean a pig's head roasted for the table. In olden times, a boar's head served up with an apple in its mouth was a favorite Christmas dish. Knight thinks that Shylock refers to the squeaking of the living animal.

Affection loathes.—Another reading places a period after "affection" and makes "master" plural. Knight defends the reading here given, and explains it at considerable length: "*Affection* is that state of the mind, whether pleasant or disagreeable, which is produced by some external object or quality. *Passion* is something higher and stronger—the *suggestive* state of the mind—going to a point by the force of its own will. The distinction is very happily preserved in an old play, *Never too Late*:—'His heart was fuller of *passions* than his eyes of *affections*. The meaning then is, that *affection*, either for love or dislike—sympathy or antipathy—being the *master* of passion,—sways *it (passion)* to the mood of what *it (affection)* likes or loathes.' Antipathies for which people can give no reason may influence them to act in a way that their judgment tells them to be unreasonable and absurd. Very strange stories are told of the antipathies of people, cats being an especial object of aversion."

Why he.—Note the strong demonstrative force of "he" in this and the following lines.

Woolen bagpipe.—Bagpipes were commonly carried in woolen cases. Other readings have been conjectured, of which "wauling" is the most plausible, as agreeing with what is said above, "when the bag-pipes sings i' the nose."

Nor I will not.—Observe the use of the double negative for the sake of emphasis—an idiom quite common in early English.

Lodged.—Settled deep-seated—an expressive epithet.

That I follow . . him.—Why I follow, etc.—an adjective clause. Why 'a losing suit"?

Are you answered?—The bitter scorn which runs through the Jew's speech is especially noticeable in his repetition of this question. Note also the spirit in which he replies to Bassanio.

Current.—Unimpeded course.

Hates . . kill.—Shylock's view accords with the teaching of Scripture. See 1 John III. 15. Would not such a statement as this in court reveal too clearly Shylock's intentions? Or is he so sure of his legal justification that he does not care if his intentions are known?

Offence.—"Offence" means (1) the resentment of the injured party, and (2) the injury itself. Bassanio uses the word in the first sense; Shylock replies as if the second meaning were intended. We can agree with both, for they are reasoning from different premises. Bassanio has in mind that it was a *first* offence; Shylock is thinking of the *greatness* of the offence. Complete the argument in each case.

Think . . Jew.—Consider that you are arguing with a *Jew*. Antonio uses the word "Jew" in a general sense, intimating that hard-heartedness is characteristic of the Jewish race. Cf. "Jewish heart," p. 43.

Main flood.—The ocean. "Main" formerly meant *strong, mighty*.

Bate.—Abate, lessen. Give other instances of aphæresis. See *H. S. Grammar*, IV. 45.

And to make no noise.—"The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context." Supply the proper ellipsis here.

Fretted.—Agitated. Trace the connection with its usual meaning.

43. **With all . . conveniency.**—"With such brevity and directness as befits the administration of justice."

Let me have judgment.—Let sentence be given against me. Note the different meanings of "judgment" in the selection.

What judgment . . wrong.—Shylock adroitly turns aside the point of the Duke's question by asking another. Note other instances of the Jew's skill in this respect. His reasoning is: You buy your slaves; I have bought my pound of flesh. Why should I be more influenced by merciful considerations in putting myself in possession of my property than you should be in the treatment of your property?

Parts.—The use of this word in the sense of employments, offices, is obtained from the comparison of life to a drama—a comparisom made by Antonio in Act I., Sc. 1. See also the celebrated comparison in *As You Like It*, II 7

Fie.—A natural interjection expressing disgust, contempt.

Upon my power—By virtue of my authority.

Bring us the letters.—Those who set themselves to making Shakespeare's lines conform regularly to the rules of heroic metre call this "the *amphibious* section," because it is not only the first half of the line in which it stands, but it serves also to complete the preceding line.

44. **A tainted wether**—"Tainted," as the context shows, means infected with disease, weakened by disease. For the thought expressed in "the weakest me " cf. *Richard II.*, II. 1, 153.

Forfeiture.—Compare with its use in the Duke's address to Shylock, p. 41. The whetting of the knife is a graphic touch, showing Shylock's certainty of success and his eagerness to carry out his designs upon Antonio's life. This eagerness is shown in several instances throughout the scene.

Sole—soul.—On account of the exact similarity in the sound of these words the force of the pun would be lost to a listener if not brought out by appropriate gestures and inflections. Utter "sole" in a light tone, with rising inflection, and "soul" in a deep prolonged tone, with falling inflection.

But no metal . . envy.—The bitterness of your malice is far greater than the keenness of your knife. "Hangman" was a general term for an executioner of any kind.

Note the contempt in Shylock's reply, which gives increased force to Gratiano's denunciation.

Inexorable.—An appropriate epithet to denote the unyielding obstinacy of Shylock. Another reading is "inexecrable," that cannot be execrated enough.

And for . . accused.—"Justice herself should be impeached for allowing thee to live."

My faith.—The Christian faith, which would be opposed to the doctrine of Pythagoras. He was an ancient Greek philosopher, who was said to have taught the doctrine of the transmigration of souls

Who hanged . . slaughter.—An absolute clause, "who *being* hanged,' etc. What rhetorical purpose does this clause serve?

Starved.—The wolf has at all times a lean and hungry look.

To speak.—In speaking. See note on "void—empty." Observe the bitter, contemptuous tone of Shylock's retort.

45. **In the instant.**—For Shakespeare's use of prepositions, see note on "void—empty."

Which bettered . . stead.—Write this in the modern English idiom.

Let his lack . . estimation.—Let his youthfulness be no hindrance to his receiving due respect. The irregular construction here is similar to that in "You may as well . .noise," in Antonio's speech, p. 42.

Whose trial.—For the co-ordinating use of the relative (whose = and his), see *H. S. Grammar*, VI. 47.

You hear . . writes.—Note the redundant object—a common irregularity in Shakespeare. See *H. S. Grammar*, XIV. 16. d.

I take it.—For the relation of "it" see *H. S. Grammar*, VI. 26. b.

The difference.—The dispute which is the cause of the present trial.

Throughly.—*Through* and *thorough* are but different forms of the same word, and Shakespeare uses either, as suits the metre. The shorter form is now confined to the prepositional use, and the longer to the adjectival.

46. **In such . . proceed.**—So strictly in accordance with Venetian law that no flaw can be detected in your procedure.

The quality . . strained.—The trait or quality which we call mercy is not exercised on compulsion; its nature is to act freely. Observe how naturally this speech arises out of the preceding dialogue. Portia uses the word "must" without the notion of compulsion—in its *moral* sense; Shylock purposely mistakes Portia's meaning, and uses the word with more emphasis—in its *legal* sense.

It droppeth . . beneath.—Point out the aptness of the comparison, with particular reference to the use of "droppeth" and "gentle." In Matthew v. 45, the impartiality with which rain is sent "on the just and on the unjust" is mentioned as an instance of the Divine mercy. A similar comparison is made also in Ecclesiasticus XXXV. 20. Show the relation of the phrases "from heaven," "upon . . beneath."

It is twice . . takes.—"A beautiful version of the divine Christian axiom, 'It is more blessed to give than to receive.'"

'Tis mightiest . . mightiest.—"It was evidently a favorite idea with Shakespeare that the noblest and most amiable thing is power mixed with gentleness." In *Measure for Measure*, II. 2, he says, "It is excellent to have a giant's strength; but it is tyrannous to use it like a giant." And indeed, that scene, in which Isabella pleads for her brother's life, contains several passages which breathe the same sentiments as Portia's strain of "heavenly eloquence."

Shows.—Represents, is the emblem of. Compare with the meaning of "show," six lines below. Explain "temporal," and give the correlative term. Point out the difference between *force* and *power*.

The attribute . . kings.—The expressions "awe and majesty" and "dread and fear" may be merely instances of the use of duplicates for the sake of emphasis; but there is probably a reference to the two-fold power or dignity of kingship—"awe" referring to the supernatural power which the king was supposed to possess as the vicegerent of the Deity, and "majesty" to the power which he possesses as the chosen leader or chief of the nation. These two characteristics of kingly power, symbolized by the sceptre, produce in ordinary men the corresponding emotions of *dread* and *fear*. In Shakespeare's time the doctrine of the divine right of kings was well understood, and it became a subject of controversy even before his death. The king in *Hamlet*, IV. 5, has faith in the protecting power of the "divinity that doth hedge a king."

The phrase, "of kings," is used objectively—the dread and fear of men for kings. The use of a singular verb with a compound subject is common in Shakespeare, especially when the subject follows the verb, as here. See *H. S. Grammar*, XIII. 20 (2).

But mercy . . himself.—Note the climax in these three lines.

Likest.—Comparison by means of the suffixes *er* and *est* was more general with the Elizabethan writers than now. See *H. S. Grammar*, VII. 24.

Seasons.—Tempers.

In the course . . salvation.—Compare Psalm CXLIII. 2, and similar passages in the Bible.

That same prayer.—It has been objected that it is out of place to refer the Jew to the Christian doctrine of salvation; but although Shakespeare probably had the Lord's prayer immediately in mind, the sentiment is older than the New Testament, being found in the prayer books of the Jews. See also Ecclesiasticus XXVIII. 2.

Follow.—Insist upon. Compare with the use of "follow" in Portia's speech above.

My deeds . . head.—Shylock is prepared to accept the consequences of his act. Compare the exclamation of the Jewish mob at the crucifixion of the Saviour, Matthew XXVII. 25.

Penalty—forfeit.—Distinguish.

Discharge.—We still say "discharge a debt."

47. **Malice . . truth.**—A really true or honest man would be satisfied with the recovery of his debt, and if Shylock will not accept Bassanio's offer, it is a proof that his aim is no longer the property at stake, but the life of Antonio; that in fact he is asking the court to help him to murder Antonio under the forms of a civil suit. Compare what Portia says, p. 51: "For it appears by manifest proceeding," etc.

Wrest . . law.—Make the law yield. This opens up the question whether the law might not be frequently "wrested" from its literal interpretation to subserve the ends of justice.

This . . will.—This cruel, devilish will of his.

It must . . established.—Each reference made by Portia to the Venetian law strengthens more and more

the Jew's position: the law *cannot impugn* him; the law *will support* him in his claim; the law *is unchangeable*.

And many . . state.—So perhaps Shylock intimated in his speech; p. 41.

A Daniel . . thee.—Shakespeare alludes to the story of Daniel related in the *History of Susanna*, one of the apocryphal books, which were read in churches in Shakespeare's time. Shylock is so overjoyed with Portia's decision that he uses the rhetorical "thee" in addressing her. This use of the singular pronoun is also observable in Shylock's interruptions, p. 48; whereas in his more formal speech, "When it is paid," etc., he employs "you." For the Elizabethan distinction between "thou" and "you," see Abbot's *Shakespearian Grammar*, par. 231.

Thrice thy money.—Should not this be "twice," etc.? See Bassanio's speech above, and his speech on page 43; but see also Shylock's second speech on page 50. Shylock's daughter, Jessica, is represented as saying (Act III. Sc. 2) that she had heard her father swear "that he would rather have Antonio's flesh than twenty times the value of the sum that he did owe him."

Forfeit.—Forfeited. See *H. S. Grammar*, VIII. 44.

48. **For the intent . . bond.**—It is the intention of the law that every penalty due upon every bond shall be paid, and the law is fully applicable in this case.

More elder.—See *H. S. Grammar*, VII. 28.

I have them ready.—A "sense construction." See *H. S. Grammar*, V. 13. The plural form of "balance" was rarely used in Shakespeare's day. Account for the plural form of such words as balances, bellows, etc., which refer to a single article.

'Twere good . . charity.—Is the sequence of tenses correct?

This is Portia's last appeal to Shylock. Every effort she has made to touch his heart only serves to reveal more clearly his murderous intentions.

It is still her use.—Note different meanings of "still" and of "use."

An age of poverty.—Show how "age" comes to have the meaning of "old age," which it has here.

The process . . end.—Express by a clause.

49. **Speak . . death.**—Speak well of me after I am dead.

And he repents.—"Repent" here means *to regret*; in the preceding line it seems to have the stronger meaning, *to grieve to excess*. It cannot mean that Antonio wishes his friend not to show any grief at all for his loss.

For if . . heart.—Punning in the midst of tragic scenes is not uncommon in Shakespeare. Cf. *Richard II.*, II. 1, where the dying John of Gaunt puns on his name.

A wife which.—In the Elizabethan age the modern distinction between *who* and *which* was not established. Cf. "Our Father *which* art in Heaven."

I would lose . . you.—Compare Bassanio's previous declaration, p. 44, ll. 1, 2. Bassanio, in his anxiety for the safety of his friend, does not appear to realize the extravagant nature of his proposed sacrifice.

So she could entreat.—*Provided that* she, etc. See also p. 52, l. 7. The same lack of dignity may be observed in Gratiano's speech when contrasted with that of Bassanio, as in Nerissa's speech when contrasted with that of Portia.

Barrabas.—So spelled in Tyndale's and Coverdale's translations of the Bible. The metre requires the accent on the first syllable, as on "pursue" below.

Shylock's daughter had married Lorenzo, a Christian, without her father's knowledge or consent, and the thought of this intensifies the bitterness of Shylock's scorn.

Jot.—From *iota*, the smallest letter of the Greek alphabet. This word is not usually applied to a liquid.

If Shylock had a right to the pound of flesh, as Portia decided that he had, should not the law grant him the power to get possession of it regardless of the blood it was necessary to shed in cutting it out?

50. **Confiscate.**—See *H. S. Grammar*, VIII. 44.

O upright judge.—Gratiano now takes delight in taunting Shylock, and his delight is no doubt increased by the remembrance of Shylock's previous

contemptuous reference to his (Gratiano's) wit.

A just pound.—An exact pound.

In the substance . . scruple.—By the amount of a scruple, or even of a grain. The editors of the Clarendon Press edition find a climax in Portia's threat: "first, if it be lighter or heavier, *i.e.*, according to ordinary tests; then, if it weigh less or more by a single grain; thirdly, if the scale be uneven by a single hair's breadth."

Infidel.—How does the meaning here differ from the usual meaning?

On the hip.—At a disadvantage—a wrestler's phrase. Shylock said of Antonio (Act I., Sc. 3), "If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him"—another proof that Shylock did "contrive" against Antonio.

He hath refused . . bond.—This is not good law. The Jew would in law have the privilege of changing his mind and taking what he had previously refused. Other instances might be adduced to show that the proceedings at the trial are not strictly in accordance with law, at least not with British law. The truth is, that in this, as in many other cases not so justifiable, the law was found "capable of being bent to the will of its administrators."

51. **I'll stay . . question.**—I'll argue the matter no further.

Alien.—Here, opposed to *citizen*. The Jews had commercial but no political rights. When did the Jews obtain the rights of citizenship in Britain?

The party.—"Party" is here used in its strictly legal sense.

In the mercy.—We still say "in the power," but "at the mercy"—an instance of "the apparently capricious change in the use of prepositions."

'Gainst . . voice—Is this phrase necessary to the meaning? If not, what purpose does it serve?

For it appears . . defendant.—Refer to instances in proof of this.

The danger . . rehears'd.—Explain. Distinguish from "danger," as used elsewhere in the lesson.

For half.—As to half.

General state.—The "privy coffer," or treasury, of the State.

Which . . fine.—Which submission on your part may induce me to commute for a fine.

Not for Antonio's.—Antonio's share must not be commuted.

May take my life . . live.—Not unlike the sentiment expressed by Antonio in his speech, "But little," etc., p. 48.

52. **To quit the fine.**—To remit the fine due the State.

In use.—Antonio proposes that he manage, as trustee, the half of the Jew's property for the benefit of Lorenzo and Jessica, and that, on Shylock's death, the whole of the property become theirs. Shylock had disinherited his daughter for marrying Lorenzo; so the punishment which Antonio proposes to inflict is a just and natural one. Antonio, with characteristic generosity, asks nothing for himself; his revenge is truly Christian.

Presently.—Immediately. Note the changed meaning, caused no doubt by the habit of procrastination, which has put *presently* farther and farther off. Compare the change in *by and by*, which also at one time meant *immediately*, as in Mark VI. 25.

Of all . . possessed.—"In relative sentences the preposition is often not repeated."—*Abbott.*

Recant.—Revoke. Distinguish from its present use.

I pray you . . sign it.—The great mental distress here shown by Shylock must be expressed in reading by the *pectoral* quality of voice. The same quality is required, though in a less degree, in reading most of what Shylock says after, and beginning with, the speech on p. 50; "Is that the law?" The difference between the *pectoral* and *guttural* qualities of voice may be shown by contrasting the reading of these passages with those in the earlier part of the scene, in which Shylock expresses his hatred and scorn

Ten more.—That is, to make up a jury of twelve. This appears to have been an old joke. In one of Ben Jonson's plays the jurymen are called "godfathers-in-law." "Bring" is used in a double sense, a sort of zeugma. The sentence of a jury *brought* a man to the gallows; the godfathers *accom-*

panied the convert to the font. For the second meaning, see Acts XXI. 5.

Desire . . pardon.—An idiom common in Shakespeare, Spenser, and the older writers.

Serves you not.—Is not at your disposal.

Gratify.—Reward, recompense.

Illustrate by examples from the selection differences between the language of Shakespeare and that of our day.

Refer to expressions or passages in the selection which exhibit traits of character of the persons represented.

Point out instances of race prejudice in the selection.

How is it that a man of such keen intellect as Shylock fails to see the weak points in his case?

An article entitled "The Sisters of Portia," in *Shakespeariana* for November, 1886, shows that in the early years of the sixteenth century Shakespeare might easily have found the type of Portia among the literary ladies of northern Italy.

IV. OF BOLDNESS.

The purpose of this Essay is to condemn vain self-assurance or presumption to which Bacon gives the name of "boldness."

53. **Grammar-school text.**—In the Latin translation of the Essays executed under Bacon's supervision, this expression is rendered by "*dicterium*," which means a familiar witty saying.

Part.—Qualification.

Action.—Bacon here interprets the expression of Demosthenes literally, with the meaning of *gesticulation*. It is possible that Demosthenes intended the metaphorical meaning, *emotion*, on the principle that an orator who wishes to impress others must show that he himself feels what he speaks. For an interesting reference to the answer of Demosthenes, see the extract from Franklins's diary for 1784, quoted in the article, "Benjamin Franklin," in the *Encyclopædia Britannica*.

Virtue.—Excellence, accomplishment.

There is . . wise.—Discuss this statement.

Is taken.—Is charmed, captivated.

Civil business.—With what is this contrasted?

Which are the greatest part.—Compare the similar statement respecting "action."

Popular states.—Note the use of "popular" in its primary sense. Give other senses in which it is used, and trace the connection.

Mountebanks.—Quacks, impostors. The word is of Italian origin, meaning one who mounts a *bench* (It. *banco*) to proclaim the virtues of the medicines which he sells.

Politic body.—The State. These words are now generally used in reversed order.

54. **So these men . . ado.**—This sentence contains several old forms of expression whose meanings should be carefully noticed.

Wooden posture.—Stiff, awkward expression. This meaning of "wooden" was common with old writers, and is not unfrequent in our day.

A stale.—That is, *stalemate*—a position in a game of chess, when the king is not in check, but the player has no move left except such as would place his king in check. In this case the game is *drawn*.

Give examples from this and the preceding selection to show that for freedom, terseness, and vigor, Elizabethan is superior to Modern English, but is surpassed in clearness by the latter.

VI. OF CONTENTEDNESS.

The subject of the first paragraph, that a contented spirit is a remedy for all evils, is stated in the first sentence. The main thoughts of the other sentences of the paragraph may be stated as follows:—The wise man adapts himself to circumstances, and finds in every change of life occasion for the exercise of some virtue or other. Poverty borne with a contented spirit, in submission to the will of God, is productive of happiness; whereas the possessor of an ample fortune is still poor if he be covetous and dissatisfied. Since contentedness is a virtue of such excellence, it is proper to enforce it by the strongest of obligations.

56. **For this alone . . nothing.** Compare Paul's sentiment in Philippians IV, 11, 12.

Disagreeing . . appetite.—Explained by the clauses that immediately follow.

Composes . . accident.—Contents himself with his present circumstances. Trace the different expressions of this thought throughout the paragraph.

57. **A proportion . . fancy.**—A proportion *suited* to the fancy. What does the writer illustrate by his reference to *beauty*?

And so . . felicity.—Happiness is not determined by rule, that is, by any particular state of fortune; it depends upon one's disposition and sentiments.

For no man . . so.—Compare the thought in *Hamlet*, II, 2, "There is nothing either good or bad, but thinking makes it so."

Enmities of sad chances.—The envious feelings that are likely to be aroused by comparing our misfortunes with the success of others.

Point out instances of the peculiar use of connectives, and of the omission of words necessary to complete the sense.

Contentedness . . religion.—This is the subject of the paragraph, and, in fact, of the two next paragraphs.

Rather want.—Give different meanings of "want." In what sense is it used here?

My patron . baked.—Show connection in meaning with what precedes.

58. **Melancholy.**—Fit of melancholy or dejection.

Beside our being.—"Beside" means *not connected with*.

Master . . act.—See note on "parts," p. 454.

Refuse no circumstances.—Are deterred by no difficulties or dangers that attend the performance of duty.

Angel of Judea—Angel of Persia.—In the book of Daniel, and elsewhere in the Bible, the guardian angels or "princes" of Persia, Israel, etc., are spoken of. Thus, Michael is called the prince of Israel. Perhaps the tenth chapter of Daniel furnishes the key to what is stated here.

In his proportion. — Relatively. "Proportion" seems to be a favorite word of the author, used in the sense of what falls to one's lot after a just division or distribution. The duty of submission to the will of God is taught in this paragraph. Trace the connection with the main subject, as stated in the preceding paragraph.

For . . ways.—What is gained by using the interrrogative form in these sentences? How are they connected in thought with the preceding paragraph? Compare the sentiment of the last sentence of the paragraph with Newman's experience, as revealed in the poem, *Lead, Kindly Light*, in the FOURTH READER.

59. **Contentedness . spirit**—This is the second division of the topic, and is the subject of this paragraph.

We ourselves . . bad.—Find a similar sentiment in the selection.

Eligible.—Worthy of choice, desirable. Observe the noble sentiments of the last sentence of the paragraph, and compare them with those of Socrates, p. 385.

60. **Atrophy.** — Literally, want of

nourishment; a wasting away. Note the ellipsis in this sentence.

Amazement.—Perplexity.

Fearful defending.—Distinguish between different meanings of "fearful." What is the statement respecting the adder intended to illustrate?

Stoics.—Greek philosophers, who taught, among other things, that men should view with equal indifference the prospect of pleasure or of pain.

Anon.—Another time. Generally used adverbially.

Playing at tables.—"Tables" is a name sometimes given to the game of draughts or backgammon, from the small tablets used in playing. For what purpose is this illustration used? Note the different purpose for which Huxley employs the illustration of a game of chess, p. 412.

For no chance . . unreasonable.—Compare the sentiment of Socrates, p. 388, "No evil can happen," etc.

Parthian kings.—The Parthians lived to the south-east of the Caspian Sea, and maintained their independence in spite of repeated attacks by the Romans. See p. 143.

VII. TO LUCASTA.

The lady whom Lovelace celebrated under the name of "Lucasta" was Lucy Sacheverell, his lady-love, whom he usually called *Lux Casta*. Lovelace fought on the side of the Royalists in the Civil War, and for his devotion to the King he was imprisoned by the Puritans. The short extract on page 55 is the last stanza of *To Althea from Prison*, a poem written while he was a prisoner.

Nunnery.—This word is used here to indicate a place of quiet retirement, in contrast with the turmoil of "war and arms."

New mistress.—War, or the glory to be won on the battle field.

Stronger faith.—This is explained in the two last lines of the poem.

I could . . more.—Perhaps the sentiment of these two lines never had better practical illustration than in the devoted loyalty shown by the adherents of the Stuarts. Lovelace himself sacrificed his fortune and his health for "the lost cause," and died in poverty and obscurity at a comparatively early age.

VIII. ANGLING.

This selection consists of a dialogne between Venator (Huntsman) and Piscator (Fisherman). Venator has become convinced that angling is a more innocent recreation than hunting, and he accompanies Piscator in his angling excursions to learn from him the mysteries of "the gentle craft."

The language is extremely simple, the words being for the most part Saxon; and the dialogue runs on in a natural, easy flow, and with a simplicity and quaintness of expression which constitute its greatest charm.

The walk in the early morning furnishes occasion for instruction as well as enjoyment, Piscator mingling with his lessons on fly-fishing moral reflections and precepts suggested by natural objects and phenomena, or by the amusement itself.

62. **Honest scholar.**—What quality, if any, does "honest" express here?

Sycamore-tree.—The sycamore or plane tree of Britain is a species of maple, growing from 70 to 90 feet in height, with a spreading head which forms an excellent shade.

Brave breakfast.—"Brave" was formerly in common use, like "quaint" in the last century, and "nice" in our day, as a general term of commendation. Another meaning, not common now, is showy, gaudy, as in Herbert's poem, p. 65.

Good . . hungry.—In what sense may these different epithets be applied to *breakfast?*

63. **No fortune.**—No luck. "Fortune" formerly had the meaning of success, whether good or bad.

Tackling.—Generally used with reference to the ropes, rigging, etc., of a ship. *Fishing-tackle* usually includes the rod as well as the hook, line, etc.

Nay then . . lost.—Note the simplicity and naturalness of this paragraph. The rapid change from one thought to another is well expressed.

Two brace of trout.—See *H. S. Grammar*, V. 42.

A scholar.—Compare the several meanings of "scholar."

Procure . . parish.—Give the meaning in other words.

Lecturer.—A preacher hired to assist the rector or curate of a parish.

Which . . it.—What is the antecedent of "which"? Modern literary usage avoids the separation of "of" from its dependent relative, thus sacrificing freedom to grammatical preciseness.

Which . . mouth.—Explain.

Even.—Exactly.

64. **I told you . . both.**—Supply the ellipsis.

But . . more.—A very loose sentence. Point out any defects in its structure, and re-write it correctly.

Still in motion.—What objection to the use of "still" in this connection?

Providence.—Used in its literal meaning of *foresight.*

Stomach.—Appetite—once a common meaning.

Lessius.—Probably the Dutchman, Leonhard Lessius, author of *De Justitia et Jure.*

I hope . . such.—Is this sentence correct?

Ordering.—Managing.

65. The breaks in the narrative on this page are due to the fact that the several paragraphs are not taken consecutively from the author's work. What the omitted portions treat of is indicated by the context.

Smoking shower.—A sudden shower on a warm day causes the appearance described as "smoking." The old angler is a close observer of nature, as might be expected.

Earth smells . . too.—The earth smells as sweet as the meadow looks pleasant. Criticise the use of "pleasantly" and "sweetly."

Mr. Herbert.—"Holy George Herbert" (1593—1633) was a pious country clergyman of noble descent. He was an intimate friend of Lord Bacon, who is said to have had so high a regard for his learning and judgment that he submitted his works to him before publication. The lines below, entitled *Virtue*, are considered to be the best he has written. His biography was written by Walton, who was born in the same year as Herbert, but survived him fifty years. Walton introduced many beautiful lyrics into *The Complete Angler* to enforce or illustrate his lessons.

The dew . . night.—Coleridge calls the dewdrops "the tears of mournful eve," and another poet speaks of them as "Those tears of the sky for the loss of the sun." This pretty conceit of representing the dew as "Nature's teardrops" is common with the poets.

Angry and brave.—Explain the epithet "angry." For "brave," see note on "brave breakfast" above.

Bids . . eye.—It is an exaggerated conceit to make the hue of the rose dazzle and weaken the sight of him who gazes upon it.

A box . . lie.—A beautiful comparison of spring. Expand the stanza to bring out fully the meaning.

Thy . . ye.—Can the use of these two words here be justified?

Closes.—The closing bars of a piece of music. In "shows . . closes" there may be an allusion to the mournful refrain that seems to accompany

the sounds of nature: the sighing of the trees, the moaning of the winds, etc. May the meaning of "music" be enlarged so as to include not only the melody, but also the sweet odors, the brilliant hues, and all other beauties of the spring-time?

Only . . lives.—Observe how the three first stanzas lead up to and illustrate the last stanza, which contains the subject of the poem. Herbert's poem, *The Honest Man*, in the FOURTH READER is an expansion of the thought in the last stanza, that virtue alone stands the test in the hour of trial. The simile must not be pressed too closely, for *seasoned timber* would be the first to *turn to coal* in a conflagration.

66. **It is an even lay.**—Piscator seems to say, "I'll make an even bet with you."

To use.—To interest.

Tityrus Meliboeus. Poetic names of shepherds used by Virgil in his first Eclogue.

Innocent recreation.—Yet Walton's minute directions for making live-bait and for placing it on the hook in such a way that it may live a long time, have exposed him to the charge of cruelty. Byron thought that

"The quaint, old, cruel coxcomb, in his gullet
Should have a hook, and a small trout to pull it."

What Wordsworth and Cowper would have thought of angling may be gathered from the last stanza of *Hart-Leap Well*, and from *The Task*, VI. 560, *et seq.*

Refer to passages in the selection which would justify the alternative title, *A Contemplative Man's Recreation*, which Walton gave to his book.

IX. ON THE MORNING OF CHRIST'S NATIVITY.

This poem was written by Milton in 1629, while he was an undergraduate at Cambridge, and although the work of a mere youth, it has been described by Hallam as "perhaps the finest ode in the English language." The metre of the introductory stanzas is called "Rime Royal," and is that in which Chaucer wrote several of his *Canterbury Tales*. Milton's rhymes are the same as those of Chaucer, but he has a hexameter line in the seventh place.

67. **Work us.**—Bring about for us.

Unsufferable.—The old usage preferred the English prefix. Cf. "uncapable," p. 40. See *H. S. Grammar*, IV. 34.

The midst . . Unity.—The Son is always named between the two other persons of the Trinity.

Heavenly Muse.—Milton imitates Homer and Virgil in invoking the Muse—"the Heavenly Muse," because his is a sacred theme. See also *Paradise Lost*, I. 6.

By . . untrod.—An allusion to the classical notion of Apollo or Phœbus, the sun-god, driving the chariot of the sun across the sky.

Hath . . print.—Has received no impression. For "took," see *H. S. Grammar*, VIII. 43. d.

68. **Wizards.**—The wise men from the East. This word has not here the [illegible] now.

temptuous meaning that it usually has. For the force of the termination *ard*, see *H. S. Grammar*, V. 22.

Prevent.—Employed in its old sense of *anticipate*, as frequently in the Bible.

Secret altar.—An allusion to Isaiah VI. 6, 7.

Had doff'd . . trim.—Explained by the first line of the stanza. It is generally believed that Christ was not born in December, but at some milder season, when the shepherds tented with their flocks. Milton has in mind an English winter, not a winter in Palestine.

To wanton . . paramour.—An allusion to the winter days, when the beams of the sun are weakened.

Pollute.—Polluted. See *H. S. Grammar*, VIII. 44.

Maiden white.—That is, "innocent

Foul deformities. How else expressed in this stanza?

69. **To cease.**—To cause to cease. See *H. S. Grammar*, VIII. 7. c.

Harbinger.—Literally, one who goes before and provides shelter for an army; hence, a forerunner.

Turtle.—Here, a dove. The dove is an emblem of innocence and peace. For its connection with the *olive*, see Genesis VIII. 2.

Myrtle.—The myrtle in ancient times was used at weddings, and was a symbol of joy and happiness, as the cypress was of sorrow. Both the myrtle and the dove were sacred to Venus, the goddess of love.

No war.—At the time of the birth of Christ the temple of Janus at Rome was closed, as a sign that there was peace throughout the Roman Empire.

Hooked chariot.—A chariot armed with scythes fastened to the wheels—a Celtic invention.

Awful.—Full of awe, fearful.

Sovran.—The modern spelling of this word has been brought about by false analogy, as if it were connected with "reign." It is derived from the Latin *superanus*, and comes to us through the French *souverain*.

Whist.—Hushed—an onomatopoetic word.

Ocean.—Here, a word of three syllables.

Birds of calm.—The halcyon of ancient fable was believed to brood in a nest floating on the sea, and to have the power of charming the sea into a perfect calmness during the time of brooding—seven days before and seven after the winter solstice. These were called the "halcyon days." "Halcyon" is probably a poetical name of the kingfisher.

Influence.—This word is used here in its astrological sense, referring to the mysterious power which the heavenly bodies were supposed to exercise upon the lives and fortunes of men. Why "precious"? For other survivals of the old science of astrology, see Trench's *Study of Words*, Chap. IV.

70. **For all . . light.**—We have the same meaning of "for" in the school-boy's defiance, "I'll do it for all you." See *H. S. Grammar*, X. 7.

Lucifer. The morning star. Literally, the "light-bringer."

Bespake.—The prefix "be" adds an intensive force to the verb. Give example of other uses of this prefix. "Bid" is a contracted weak preterite. See *H. S. Grammar*, VIII. 66.

Room.—Place. "Her" may refer either to "shady gloom" (night), or to "day."

As.—As if—a common meaning of "as" with the older writers.

Burning axletree.—Cf. Daniel VII. 9. In old English "tree" had the additional meaning of *wood*, *beam*.

Lawn.—Properly, an open space between woods.

Or ere.—Probably a reduplicated construction, "ere" being added when "or" began to lose the meaning of *before*, which it had in Early English. See Abbot's *Shakespearian Grammar*, 131. For another view, see Hale's *Longer English Poems*, p. 219.

Pan.—The Greek god of shepherds. The name is here applied to Christ, "the good shepherd."

Was all.—Justify the use of the singular verb.

Silly.—This word has successively meant (1) happy, as here, (2) innocent, (3) harmless, (4) foolish. Account for these changes of meaning.

Strook.—Old preterite form—here used for the past participle.

Divinely warbled . . took.—An absolute or an appositive expression developing the thought in the first three lines. "As" is a relative, as it is in the third line. Note instances of imperfect rhymes in this stanza.

Close.—The cadence at the end of a piece of music. See note on "closes," p. 461.

71. **Cynthia's seat.**—"Cynthia" was a poetical name for the moon. Diana, the moon-goddess, was supposed to have been born at Mount Cynthus, in the island of Delos; hence, called "Cynthia." Explain "hollow round."

Won.—Persuaded.

Its last fulfilling.—Its completion. This is one of the three instances of the use of "its" in Milton's poetry. It had not in his time gained recognition as a reputable word, and his reluctance to use it is shown in the fourteenth stanza, p. 72, where he uses "itself"

and "her" referring to the same antecedent. See remarks on "its" in *H. S. Grammar*, VI. 22.

Alone.—Has "alone" here the force of "and only such" or "by itself"?

Happier union.—Complete the comparison.

Globe.—Mass, as often in Latin; otherwise there is tautology in the line.

Shamed-faced.—See *H. S. Grammar*, IV. 46. a.

Cherubim — seraphim. — If Milton intended to mark a distinction between these orders of angels, it would appear from the epithets employed that he regarded the former as purely defensive spirits, and the latter as more aggressive.

Unexpressive. –Inexpressible.

Sons of morning. — See Job XXXVIII. 7.

Weltering.—Rolling (A. S., *wealtan*, to roll); akin to *waltz*.

Ring out . . spheres.—It is a beautiful poetic fancy that the movements of the heavenly bodies produce a music which is imperceptible to mortal ears. The poets make frequent reference to this "music of the spheres," the finest, perhaps, being that of Shakespeare in the *Merchant of Venice*, V. 1.

72. **Ninefold harmony.**—The ancients represented the revolutions of the universe as being made on the distaff of Necessity, in eight concentric circles, or wheels. Milton adds a ninth, "the wheel of day and night." *Par. Lost*, VII. 135.

Consort.—Symphony, agreeable harmony of sounds. The poet asks that the music of the spheres and the angelic songs blend together in a complete and harmonious chorus of praise to God.

Time . . Gold.—It was the belief of the ancients that the human race was degenerating, and so they represented the earth as having passed through several successive periods or *ages*, the golden, the silver, the brazen, and the iron, in a descending scale of morality and happiness—"from good to ill, from ill to worse." They regarded themselves as living in the iron age, the period when all the virtues had disappeared from the earth. Milton, and indeed all our poets, frequently employ this myth for illustrative effect. See, for instance, Cowper's *Task*, IV, 513, *et seq.*

Speckled vanity.—"Speckled" may be used in the sense of *gaudy*, *showy*, but it suits the context better to make it mean *tainted*, *plague-spotted*.

And Hell . . day.—"Hell" in this stanza, and "Heaven" in the next, are both regarded as feminine; no doubt because they were feminine nouns in Anglo-Saxon.

Like glories.—Similar glories. The *glory* here alluded to is the luminous halo which is represented in paintings as surrounding the heads of holy persons. The halo in this instance is formed of the rainbow, which is regarded in Scripture as the sign of God's covenant of mercy with men.

Celestial sheen.—Heavenly brightness.

With radiant . . steering—Note the greater simplicity of Shakespeare's line, "It droppeth as the gentle rain from heaven." Show that greater glory is here ascribed to Mercy than to Truth and Justice, and give reasons for this.

This must . . so.—The return of the golden age of peace and innocence, pictured in the five preceding stanzas, is not yet at hand; for by the decree of Divine Providence ("Wisest Fate") must first come the death of Christ, the resurrection, and the judgment. The heathen myth of the golden age is elevated into the Christian conception of the Millenium.

Ychain'd.—See *H. S. Grammar*, VIII. 45.

Wakeful trump.—Note the *objective* force of "wakeful." See *H. S. Grammar*, VIII. 63. b.

73. **Aghast.**—The *h* in this word is intrusive.

Session.—From same root as "assize," for which it is used here.

The . . throne.—See 1 Thessalonians IV. 16, 17.

Old Dragon.—See Revelations XII. 4.

Swinges.—Lashes about.

Apollo . . cell.—The most famous oracle of antiquity was that of Apollo, at Delphi, or Delphos, a small town of ancient Greece, situated on the southern slope of Mount Parnassus ("the steep of Delphos"), about eight miles north of the Corinthian Gulf. In

the centre of the temple of the god was a small opening in the ground from which arose an intoxicating vapor. On a tripod placed over the hole sat the "pale-eyed" *priestess*, who in a sort of delirium or "nightly trance" produced by the vapor, uttered sounds ("hideous hum") which the attendant priests interpreted as the answers of the god to the questions asked. These answers were "in words deceiving," or capable of more than one interpretation. "Nightly" is equivalent to *night-like*. In "breathed" there is an allusion to the way in which the "spell" or inspiration was produced. The "cell" (Latin, *cella*), or "shrine," was the most sacred part of a temple, where the statue of the god was placed. Apollo is represented as leaving his temple with a despairing shriek on the advent of our Saviour. It was a general, but not a well-founded, belief that oracles became "dumb," that is, were not consulted, after the birth of Christ.

74 **The parting genius.**—"Parting" for *departing*, as often in poetry. To the mind of the ancients, especially of the poetic Greeks, Nature was not a dull, senseless thing, but was instinct with life; the springs, the trees, the mountains, and other natural objects were supposed to be guarded by nymphs, dryads, and various orders of spirits or *genii*. Why are these represented as *weeping* and *sighing*?

Lars and Lemures.—The Lars or Lares were the household gods or kindly guardians of the family. They were the deified spirits of ancestors that had received proper honors; whereas the Lemures were the neglected spirits of the departed, who were inclined therefore to wander about and do mischief.

Urns.—These contained the ashes of the dead.

Flamens.—A class of Roman priests; here used as a general word for priests.

Quaint.—Odd, strange. See Earle's *Philology*, sec. 423 c.

And the chill . . seat.—The poet represents the marble statues of the gods as affected by the general terror, each particular god forsaking his accustomed place. See the story of Dagon, 1 Samuel, v.

Baalim.—A generic name of the Phœnician deities, of which Peor or Baal-Peor was one. Ashtaroth was the plural form of Ashtoreth, the corresponding female divinity. It is commonly supposed that Ashtoreth was regarded as the moon-god, and Baal as the sun-god. The epithet "queen of Heaven" in Jeremiah VII. 18, is supposed to refer to Ashtoreth. The "twice-battered god" is Dagon.

Hammon.—Ammon, a Lybian and Egyptian deity, represented as a man with ram's horns.

Thammuz.—Regarded in *Par. Lost*, I. 448-452, as a Syrian god. He was killed by a wild boar, but was revived for six months of every year. Hence, Milton speaks of him as "yearly wounded."

Sullen Moloch.—The chief god of the Phœnicians, frequently mentioned in Scripture as the god of the Ammonites. He was represented by a hollow brazen idol, with arms extended to receive the human victims, chiefly children, who were offered in sacrifice. See Jeremiah XXXII. 35. The idol was heated from within, and while the victims were being burned to death, their shrieks were drowned in the noise of clashing cymbals made by the priests as they danced around the idol.

Explain the epithets "sullen," "grisly," "dismal," "blue."

Brutish.—Because most of the gods of Egypt were represented either wholly or partly as lower animals. Thus Isis is frequently represented with a cow's horns. Probably the word has also a moral reference.

Osiris and Isis were the chief male and female deities of Egypt; Horus was their son, and the dog-headed Anubis was the guard and companion of Isis. Osiris is here identified with Apis, who was worshipped under the form of a sacred bull kept at Memphis.

75. **Unshowered.**—An allusion to the absence of rain in Egypt.

Sacred chest.—Same as "worshipp'd ark," the chest in which the image and the sacred utensils of the god were kept.

Profoundest Hell.—In contrast with "sacred chest."

Sable-stoled.—The stole was the flowing robe worn by the priests, who with songs and the music of the timbrel carried the "worshipp'd ark".

but "in vain," for the god whom they worshipped had fled away to Hell?

Explain "lowings," "anthems *dark*."

Eyn.—An old plural of "eye." Why *dusky?*

Typhon.—This fire-breathing monster is mentioned last, because he was the most formidable of all. He was the personification of evil, and no doubt the ancient stories and representations of the monster aided materially in forming the popular conception of Satan which prevailed in mediæval times.

Our Babe . . crew.—A Christian version of the heathen myth which represented the infant Hercules as strangling two serpents sent to destroy him.

When . . wave.—When the sun has risen.

So . . grave.—The poet makes the "damned crew" of heathen gods flee at Christ's advent, just as the shades of night are scattered by the rising sun. All the supernatural beings whom the night brings forth from their retreats—ghosts, fairies, pixies, brownies, and the like—must flee away at cock-crowing, or at the approach of dawn. Cf. *Midsummer Night's Dream* III. 2, and *Hamlet*, I, 1.

Moon-lov'd maze.—The fays, fairies, or elves are supposed to be fond of dancing by the light of the moon. By the "night-steeds" the poet probably means the horses that were supposed to draw the chariot of night. In the scene referred to above, Puck calls them "night's swift dragons."

76. **Youngest-teemed star.**—The latest-born star, that is, the star which appeared to the wise men.

Hath fixt . . car.—Hath taken up her station over Bethlehem, to watch her sleeping Lord.

Courtly stable.—Why *courtly?*

Bright-harness'd.—In bright armor. For this meaning of "harness," see I Kings XXII. 34.

Describe the picture with which the poem closes.

X. CHARACTER OF LORD FALKLAND.

Falkland and Clarendon were both young men when the trouble began between Charles I. and his Parliament, and they were both zealous supporters of the popular party, Falkland being a close friend of Hampden. But becoming afraid of Puritan domination, they went over to the side of the king, and were appointed to office by him. Henceforth they found themselves committed to a cause of which Falkland at least could not wholly approve, but which his high sense of loyalty would not allow him to abandon. Falkland's portrait is painted by a loving hand, as he and Clarendon were intimate friends.

76. **This parliament.**—The Long Parliament.

Not well . . contented.—An instance of Litotes.

Unentangled.—What is implied here?

77. **Conversation.**—Intercourse—an old meaning.

Pure election.—Distinguish from the present ordinary use of the expression.

Though he . . him.—What better position for this clause? Justify the addition of the last clause, "and such . . . bosom," and express the meaning of the clause in different language.

Administrations.—Distributions. Note the use of "as" in this sentence, where we would now use "that," and of "that" in the last sentence of the paragraph, where we would now use "such."

Polite . . men.—Men highly accomplished and of exact scholarship.

Ratiocination.—Process of reasoning.

Wit—fancy.—These words are used in their old senses—*understanding* and *imagination*. Note the omission of "to" after "resorted." Note carefully the meanings of "in a less volume," "refine," "consent," "vulgar," Re-

write the sentence, breaking it up into three separate sentences.

Green agrees with Clarendon in describing Falkland as "a man learned and accomplished, the centre of a circle which embraced the most liberal thinkers of his day."

78. **Than of knowledge.**—Supply the ellipsis; or, better still, put in the same construction the two phrases connected by "and."

Those arts.—This seems to mean the art of conciliating men by yielding on minor points.

Affecting . . execution.—Taking pleasure in the destruction. "Execution" is the antecedent of "which" in the next clause.

Against whom . . away.—The author tells that the courage of some men is increased by the helplessness of their enemies. "For" means *by reason of.* Why is the adversative "yet" used at the beginning of the second sentence?

79. **Low Countries.**—Give the synonymous name.

Of procuring—to give.—Put in the same construction.

First alarm.—This refers to the war preparations of the Scottish Covenanters, who were excited into action by the king's interference with their religion.

Repulse in.—Refusal of. What is implied in "some"?

From . . indispositions.—This sentence is badly constructed. It may be improved by inserting a period after "used to," and then reading, "But he resisted those indispositions, being one," etc. Then make a separate sentence of the parenthetical clause. To what do the words "supposition" and "conclusion" refer?

Vacant.—Open, unreserved.

Affected . . spleen.—Melancholy. The spleen was generally regarded the seat of anger.

80. **Incurious.**—Indifferent.

Addresses to his place.—Addresses or applications to him in his official capacity. Supply the necessary words in this sentence. Note carefully the antecedent of "which" in the last clause.

Ingeminate.—Repeat.

Punctual—precise.—As used here, these words are nearly synonymous, meaning exact, observant of nice points.

Upon action.—On the eve of action. Note other peculiar uses of prepositions in this sentence.

81. **Whosoever . . him.**—Compare the sentiment of the poem, *Good Life, Long Life,* in the FOURTH READER, which Ben Jonson wrote in memory of Sir H. Morison, one of Lord Falkland's early friends.

"Clarendon's sentences are of extraordinary length, and usually contain numerous involved parentheses, but while these qualities threaten obscurity, obscurity is always avoided; and they have the merit of enabling the writer to produce a slow, stately, graceful music, of which the short sentence is altogether incapable."—*Encyclopædia Britannica.*

XI.-XIII. VENI CREATOR; LINES; REASON.

The *Veni Creator Spiritus* deservedly has a place in nearly every collection of hymns, and for sublimity of thought it is not surpassed in all hymnology. It is a paraphrase of a Latin hymn popularly attributed to Charlemagne.

"Paraclete" is a Greek word, meaning *one called to aid*; hence, the Comforter, the Holy Spirit.

The "unction" is the anointing oil used in acts of consecration. "Sevenfold" denotes perfection. "Proceeding" is probably suggested by the statement of the Nicene Creed, "the Holy Ghost . . who proceedeth from the Father and the Son."

The six lines forming the epigram on Milton were printed under a portrait of

Milton prefixed to *Paradise Lost*. The "three poets" are generally supposed to be Homer, Virgil, and Milton; but some substitute Dante for Virgil.

The lines on *Reason* form the opening of *Religio Laici* (a layman's creed), a poem written to defend the Church of England against Dissenters. These lines show the superiority of Religion to Reason as a guide of the soul.

XIV. ON THE LOVE OF COUNTRY.

83. **When men . . misfortune.**—This long paragraph affords a good example of a well-constructed, well-balanced paragraph. Note the following in connection therewith:—**The Topic Sentence.**—The first sentence contains the subject of the paragraph, namely, the decline of public spirit. **Unity.**—Each sentence relates to the subject of the paragraph, which it helps to develop in one of several ways—by contrast, by amplification, by illustration, and so on. **Continuity.**—The sentences follow one another in natural order, continuing the thread of thought without break or interruption. **Explicit Reference.**—The transitions from sentence to sentence are easy and natural, and each sentence shows by means of demonstratives, connectives, the repetition of phrases, or rather, the use of synonymous ones, and in other ways, a clear and unmistakable reference to the sentence that precedes. Thus, in the second sentence, "this great incentive" refers to "public spirit" in the first, "hence" in the third refers to "incentive" in the second, "in this behalf" in the fourth to "warmth . . welfare" in the third, and so on. **Variety.**—The sentences are different in construction. There is a fair distribution of long and short sentences on the one hand, and of loose and periodic sentences on the other, with a preponderance of those of periodic structure. Note, too, the rhetorical effect of the interrogative sentences.

The paragraph may also be examined as to the observance of the laws of Proportion and Parallel Construction.

Universal degeneracy.—By what arguments does the author prove the existence of this degeneracy? Are they valid at the present day? Write an essay on the ennobling effects of a patriotic spirit.

Public spirit.—Deduce from the selection the author's meaning of this expression.

84. **Gallantry.**—Used in the broad sense of *the heroic virtues*.

From hence.—Hence means *from this*; therefore "from" is redundant. The full form, however, is likely to prevail.

Had no pretence.—Could not lay claim.

Depravity.—What *depravity* is meant?

Towards it.—"It" refers to "public," that is, public interests.

There cannot . . others.—He is ridiculous in the eyes of the public. This thought is amplified in the next sentence.

Knight-errant.—Originally, a knight who went abroad in search of adventures. Knight-errantry was brought into contempt and made ridiculous by Cervantes' famous satire, *Don Quixote*.

Epidemic vice.—Expand to bring out the meaning fully.

Excise.—Distinguish from *customs* and *taxes*.

Muster-rolls.—Registers containing the names of the soldiers in each company. How can the soldier be guilty of fraud in this respect? By having some one answer to his name?

Fantastical height.—Express "fantastical" by a phrase. Give modern instances of the evil referred to.

A man of public . . country.—Note the irony.

85. **Usurer.**—*Usury* formerly had the same meaning that *interest* now has. Account for the change in meaning.

Codrus. Codrus, the last king of Athens, was said to have sacrificed his life about 1068 B.C., in order to save his country. The Athenians thought no one was worthy to succeed him as king and so they abolished the title. The sentence reads as if Codrus were a Roman. Supply all words necessary to give the right meaning, and to complete the comparison

Scævola.—Caius Mucius was one of a band of young Romans engaged in a conspiracy to murder Lars Porsena, king of Clusium, who was at war with Rome B.C. 508 (See Selection LI.). Failing in his attempt on Porsena's life, he was arrested, and to show how little he and his fellow-conspirators feared torture or death, he thrust his right hand into a flame and held it there without flinching. He afterwards received the surname of Scævola, the *left-handed*. For what purpose are these names of heroes introduced? Discuss the truth of the statement made in the next sentence, "Were it not . . us."

To receive anything . . service. To listen to slander against public-spirited men,

Boiling heat ambition of manhood—selfish intrigues.—Substitute exact equivalents for these phrases. What advantage is gained by making these sentences interrogative? Is 'sunk' appropriately used with "heat"?

Generous nations.—"Generous" in the Latin *(generosus)* meant primarily *of noble birth*, afterwards *noble-minded*, in which sense it is used here. Develop other meanings of the word.

In this paragraph the author expands his illustration taken from the history of Greece and Rome. Examine this paragraph for the properties mentioned at the beginning, and compare the structure of the different paragraphs of the selection.

86. **Demosthenes.**—The great Athenian orator, whose devoted patriotism is contrasted in this paragraph with the time-serving of Æschines, his rival.

Puts his all . . issue.—Paraphrase to bring out the meaning of "all" and "issue."

Benevolent.—Generous, lenient.

Start of passion sullenness of humor.—How could these dispositions be exhibited by a nation?

Common sense. This expression has been defined as good sense applied to common objects.

Tenor.—Compare the meaning in "they kept the noiseless tenor of their way."

Covert . . arts.—Note carefully the metaphor here employed.

It were . . advancement. The most noticeable feature of this paragraph is the loose manner in which the pronouns are used.

Men of business.—As the French say, *men of affairs*, that is, men engaged in public business.

Who have . . riches.—Note the "split construction" in this clause. See *H. S. Grammar*, XVII, *12*.

87. **This . . rule.**—State the *rule*. Observe the striking antithesis that follows, and express it in the form of a balanced sentence

Shreds of maxims.—Explain. Distinguish in meaning *maxim, adage, proverb, axiom*.

Lucubration.—Literally, that which is composed by night. The term is generally applied to a composition of a tedious, uninteresting character.

As a man . . air.—What changes in the sentence are necessary to make the use of "as" correct?

The last paragraph, like the second, is illustrative; the patriotic spirit, or love of country, is exemplified by reference to the public services of Demosthenes, and by the story of Regulus.

Write an essay, taking as subject Bishop Berkeley's sentence, and show if the sentiment contained therein accords with the views expressed in Steele's Essay.

XV. THE GOLDEN SCALES.

In this selection, which is from No. 463 of the *Spectator*, the essayist intends to teach us "not to despise or value any things for their appearances, but . . according to their real and intrinsic value." This lesson is inculcated by means of an allegory. The writer represents himself as seeing in a trance a pair of golden scales possessed of the power to indicate the true value of "everything that is in esteem among men." This "odd kind of vision" is produced in the mind of the essayist by his consideration of those passages in sacred and profane writings in which scales are said to be employed for the purpose of determining important issues.

Observe with what ease and naturalness the writer introduces his subject, and then passing from one thought to another, leads up to the real subject of the Essay in the closing sentence. Observe, too, Addison's fondness for the loose sentence, a structure well-suited to the simplicity and grace of his essays in the *Spectator*, and to the every day subjects of which these essays treat.

88. **Homer's balance . . Æneas.**—See Homer's *Iliad*, XXII. 208—213; and Virgil's *Æneid*, XII. 725—727. In both Homer and Virgil it is the doom or fate of the combatants that is weighed; the scale containing the fate of the one about to be vanquished descends "loaded with death," as indicating the descent of the spirit to Hades. In the passage below from Milton's *Paradise Lost* (IV. 996—1015), the scales contain the result to Satan "of parting and of fight," and the lighter scale shows "how light, how weak" Satan would be in a conflict with Gabriel. "Parting," that is, *departing*, is therefore the weightier or more prudent course for him.

Observe that the comparison is between dissimilar things, "balance" and "passage," and note a similar peculiarity in the way in which "eastern parts" and "passages" are used in the next sentence. It may, however, be worthy of remark that the passage itself from the *Iliad* has been called "Homer's balance." Note also the author's use of "as" in these sentences, and throughout the Essay.

Way of thinking.—What is meant? Give synonymous phrases.

Passages of Scripture.—See Daniel v.

Other places . . writings.—As in Job XXVIII., Proverbs XVI., Psalms LXII, etc.

Addressing themselves.—Getting ready—an old meaning.

Betwixt Astræa . . sign.—Milton identifies the scales of the Almighty with Libra (the balance), the constellation which forms the seventh sign of the Zodiac, the sixth sign being Astræa, or Virgo (the Maiden), and the eighth, Scorpio (the Scorpion).

First.—This word is grammatically connected with "weighed," not with "created." The meaning may be seen more clearly in the light of what follows. He weighed *first* "all things created," the "pendulous round earth . . counterpoise," being one of them; *now* "all events"—all that has taken place subsequent to creation—are weighed, "battles" and "realms" being of this latter class.

Pendulous.—Hanging. See Milton's beautiful picture of the "pendulous" earth in *Par. Lost*, II. 1051-3.

In counterpoise.—This may mean that the earth, with the circumambient air, holds its poise in the heavens as if balanced by some other body; or, that the air is a counterpoise to the earth, just as the light gas in a balloon serves as a balance to the weight of the balloon and its occupants; or simply that the mass of air which envelopes the

earth is kept in equipoise, or balanced about it.

Ponders.—Weighs. This word is seldom used except in its metaphorical sense.

89. **Th) sequel . . flight.**—Note the peculiar use of "each;" one weight represents the result ("sequel") of parting, the other of fighting.

Kicked the beam.—Swings against the beam of the scales—an expressive phrase, reiterating the thought in "quick up flew," both together showing the exceeding lightness of the weight in the scale.

Bespake the fiend.—Note the force of the prefix *be*. Give other forces of the same prefix.

Neither . . given.—Explain. How connected with what follows?

Nor mine . . mire.—Evidently "thine" and "mine" refer to "strength." Should "it is" or "it were" be supplied before "doubled"? Supply the ellipsis with "nor mine."

Where thou . . resist.—To make this agree with the eighth line of the extract it must mean, "where thy power of resistance is weighed," etc., and for a similar reason, "his mounted scale aloft" must mean, "which of the scales had mounted aloft." Otherwise, these lines would mean that the lot of Gabriel was put in one balance and that of Satan in the other.

But fled . . night.—Why make Satan and night flee together? Compare the twenty-sixth stanza of *The Hymn*, p. 75, and see the notes thereon.

Amusing thoughts.—The primary sense of "amuse" was to occupy or engage wholly, as here. Compare the primary meaning of "divert," to turn aside, and trace a shade of these meanings in the present uses of "amusement" and "diversion."

Mingling.—Should this be "having mingled," to correspond with "having taken"?

Speculations.—Trains of thought. Connect with the usual meaning at the present time.

I daily . . public.—The *Spectator* appeared daily from March 1st, 1711, until December 6th, 1712, and was revived for a short time in 1714. It ran through 635 numbers in all, Addison contributing 274 papers, and Steele 240.

An essay.—A trial. Trace the transition to the meaning "essay" now has in literature.

90. **But before . . earth.**—The chief thought in this paragraph is the different value that objects have when looked at merely from a human standpoint from that which they have when viewed in the light of eternity.

Exert . . gravity.—Shew their real weight.

Upon emptying . . others.—The experiment recorded in this paragraph shows the vanity of titles and honors, which are so much esteemed among men. Cf. Psalm LXII. 9. The last sentence of the paragraph belongs more fitly to the next paragraph. Show in what respect the one sentence is the complement of the other.

Edge of it.—Note that even as late as Addison's time the use of "its" was avoided. See note on "its last fulfilling," p. 463. Why is Vanity described as a *glittering* weight?

To one another.—Note that "each other" is used in the next sentence. Are both expressions cor ectly used?

Some others—many others.—Name other pairs in each case.

I observed . . other.—With the teaching of this paragraph compare II Corinthians IV. 17, Cowper's line, "Behind a frowning providence He hides a smiling face," and the third stanza of Longfellow's *Resignation*. Note carefully whether it would be admissible to interchange "dialect" and "language" as here used.

91. **There is a saying . . paper.**—Examine carefully the teaching of this paragraph, and note how greatly the value of the pairs is enhanced by combination. Show that the parts of the different pairs mentioned are properly co-related.

Natural parts.—"Parts" was commonly used in the last century in the sense in which we now employ "talents." How does the experiment here mentioned confirm the truth of the Scotch saying?

Fails of dashing.—Re-write in the modern idiom. A dash of anything is

a small quantity of it added or thrown in. Note that "impertinence" is here used as the opposite of "seriousness." Give its other meaning.

English octavo . . folio.—The idea is that the smaller English work is the heavier. Addison also shows his preference for the ancient authors, and has in mind, perhaps, the famous controversy on the comparative merits of ancient and modern learning, to which Swift contributed, in 1697, a satirical essay commonly entitled, *The Battle of the Books*.

92. **The first trial.**—That is, the trial between *wisdom* and *riches*. Note the humor in the comparison, and also in the accounts of the remaining tests. The "twopenny piece" was the price of each number of the *Spectator* after the imposition of the half-penny tax upon newspapers, which came into effect July 31st, 1712. Ten days before this Swift wrote: "Grub Street has but ten days to live, then an Act of Parliament takes place that ruins it by taxing every sheet a halfpenny." In the *Spectator* for July 30th, No. 445, the increase in the price is announced, and in No. 488, Addison refers in a humorous way to remonstrances he had received on account of the increased price.

Tekel.—See Daniel v. 27. Does the allusion here weaken Addison's claim that the *Spectator* is a neutral paper.

The first two lines of the Latin motto which stands at the head of this Essay in the *Spectator* have been translated as follows:

"In sleep, when fancy is let loose to play,
Our dreams repeat the wishes of the day."

Compose a paragraph amplifying the statement made in these lines, and another illustrating the statement by reference to the Essay.

XVI. MISJUDGED HOSPITALITY.

93. **Commerce.**—Intercourse. Develop its present meaning.

Rules of this kind.—No rules have been mentioned in the preceding sentence, but the reference is to "*les petites morales*," which include rules of conduct, the courtesies of life.

In other instances.—The reference is to those who understand the rules of conduct, but lack discretion in applying them.

Conversation.—This word as here used shows the transition stage, having not only its present meaning, but also its old meaning, mode of life, deportment.

Civility . . inclination.—The subject of the Essay is stated here, illustrated in the incident related, and restated in the last sentence.

Note peculiarities in the structure of "in a visit," "from my cousin," "in great hurry," "whispered her," and other phrases in the selection.

94. **Aqua mirabilis.**—Literally, wonderful water.

My appetite . . gone.—How otherwise expressed in the selection?

Mr. Bickerstaff.—*A nom de plume*, or pen-name, under which Swift wrote.

Small beer.—Light table-beer. "October" is the name of a strong, heavy ale, brewed in that month. "Stingo" is a strong ale with a sharp, pungent taste. It may here mean a stronger liquor, perhaps a mixture. "Stale-beer" is a beer kept till it is flat or spiritless. The family is well supplied with liquors, as was generally the case with families in Swift's time.

Write a composition on the Latin motto, "To have faithfully learned the liberal arts makes the manners gentle," that is, liberal studies have a refining influence.

The *Tatler* was a serial started by Steele in 1709, and published three times a week from the 12th of April of that year to January 2nd, 1811. Steele, Addison, and Swift were the principal contributors.

XVII. FROM THE "ESSAY ON MAN."

The *Essay on Man* is a poem in four epistles which treat "of the nature and state of man with respect to" (1) "the universe," (2) "himself, as an individual," (3) "society," and (4) "happiness." The extracts to "Whatever is, is right," are from the first epistle; to "Till tired . . o'er," from the second; to "And all of God . . mend," from the third; and the remaining extracts are from the fourth. Even these extracts, which comprise most of the finest passages of the poem, are not free from that admixture of truth and error which characterizes the teachings of the *Essay*. The spurious philosophy of the poem is that of Bolingbroke, the celebrated Deist, who is said to have contributed the argument, for which Pope furnished the verse.

96. **Page prescrib'd.**—Explained by "their present state."

From brutes . . know.—Supply the ellipsis.

Being here.—The verb is notional here, as in the fifth line, p. 97.

Who sees . . world.—The teaching of these lines is in opposition to that of Matthew x. 31, and other passages of Scripture. Deism admits the existence of a creating God, but denies to Him any concern in human affairs.

Hope springs . . breast.—This is one of the many lines of the *Essay* that have passed into daily use. The sentiment of the line finds expression also in Gay's more homely saying, "While there is life, there's hope." The ancient story of Pandora's box illustrates the same sentiment. The poet makes man's present happiness depend partly upon his ignorance respecting future events, and partly upon his hope of a future state of happiness.

Expatiates.—Wanders without restraint. Compare the usual meaning.

An humbler heaven.—*Humbler* than the heaven for which the tutored mind hopes. Note the truthful satire in "no Christians thirst for gold," the allusion being to the motive of the Spanish conquests in America.

97. **Seraph's fire.**—The Seraphim are the fiery, and the Cherubim the winged spirits. "The first place or degree is given to the angels of love, which are termed Seraphim; the second to the angels of light, which are termed Cherubim."—*Bacon.*

What if the foot . . ordains.—See 1 Corinthians XII. 15-18.

Informs our mortal part.—"Informs" has here its primary meaning, gives form, power, life, to. The teaching of the passage, "all are . . all," has its origin in the Bible truth that God is omnipresent—a truth recognized indeed in the systems of ancient mythology, and generally in the beliefs of savage tribes.

From the perversion of this truth has come the pantheistic doctrine, which regards the universe, including man, not as a creation, properly speaking, but as modes or manifestations of the Divine mind, as God himself. Pantheism is poetical rather than philosophical, and pantheistic sentiment may be found even in the poetry of those who would not care to be called pantheists.

98. **Behold the child . . o'er.**—Pope endorses Dryden's opinion that "men are but children of a larger growth"; they merely change their toys.

Vindicate.—Lay claim to. Trace connection with the usual meaning.

99. **As short of reason.**—Fill out the comparison. The poet in this section, "Has God . . for all," teaches that all animals, including man, are mutually dependent upon one another.

Whate'er . . best.—Compare the concluding lines of Goldsmith's *Traveller.*

His can't be wrong . . right.—There is a half truth in this oft quoted line which makes it all the more danger

ous. Pope intends to show the sufficiency of morality. The Deists denied all revelation and the necessity for it, deeming natural religion sufficient.

Flaunts — flutters. — These verbs should change places, if used in their usual senses.

What differ more . . fellow.—The argument is that whether monarch, monk, parson, or cobbler, the worth is in the man, not in his rank or position. There is more difference between the parson sober ("a wise man") and the parson drunk ("a fool"), than between the parson and the cobbler in the same condition; and so, between the monarch and the monk.

The rest . . prunello. — Apart from worth, everything else is a mere question of dress and display.

100. **All the Howards.**—*Howard* is the family name of the Duke of Norfolk, the premier peer of England. Pope "laughs at the claims of long descent;" but see his *Prologue to the Satires*, 388-390.

Aurelius.—Marcus Aurelius, "the philosopher," was Emperor of Rome, A.D. 161—180. Socrates, the distinguished Greek philosopher, was condemned to death on false charges, and killed himself by drinking hemlock poison, B.C. 399. See Selection LXXXV.

Virtue alone . . below.—Happiness does not consist in honors, noble birth, or greatness; but in virtue.

Never elated . . bless'd.—"The law of noble life" which Mr. Ruskin finds summed in this couplet found expression long before Pope's time. See Romans XII. 15.

Most of the couplets in this selection are worthy of being committed to memory. They furnish also many excellent themes for exercises in composition.

XIX. THE FIRST CRUSADE.

102. **Pretended revelations.**—Mahomet professed to have received revelations from heaven, the first being given through the Angel Gabriel, when he was about 40 years of age. He was subject to cataleptic fits, and whatever passed through his mind during his spasms, he regarded as a message from heaven.

Eastern empire.—The Roman Empire was divided A.D. 364 into the Western, whose capital was Rome, and the Eastern, whose capital was Constantinople. The former fell in 476, and the latter, also called the Greek or Byzantine Empire, in 1453, when Constantinople was taken by the Turks.

Infidel.—Distinguish from *pagan* and *heathen*, as here used. The Mohammedans also apply the name to Christians.

Saracens.—This name is here synonymous with *Arabians*. It is also used to distinguish all who embraced Mohammedanism.

103. **Alcoran.**—That is, *The Koran*, the sacred book of the followers of Mahomet. It literally means *the book* (cf. "Bible"), *al* being the Arabic article, found also in algebra, alcohol, alcove, etc.

The egregious . . princes.—Gregory VII., whose name was Hildebrand, became Pope in 1073, and at once set himself to make the supremacy of the Church over the State acknowledged throughout Christendom. Being opposed by Henry IV., Emperor of Germany, he brought about the deposition of that monarch, who was obliged to humble himself by standing nearly naked in the castle yard of Canossa for three days in the depth of winter.

104. **Seculars.**—This word was sometimes used to describe the *secular priests*, or those who did not belong to any monastic order; here, however, it is used for *laymen*.

106. **The holy war . . humanity.**—This explains the reference in "meritorious" near the bottom of page 106, and elsewhere in the selection.

Two ruling passions.—War and religion. Observe that Hume regards all religions as mere superstitions.

107. **Walter the Moneyless.**—This

was a Burgundian knight who was called *Sans-Avoir*, or the Pennyless, on account of his poverty.

108. **Heretical.**—There were important differences of religious belief and of church government between the Eastern, or Greek, and the Western, or Latin, churches. The Eastern church did not acknowledge the supremacy of the Pope.

109. **Soldan.**—Another form of "Sultan."

110. **Godfrey of Boul'lon.**—This prince, though really King of Jerusalem, refused to bear the title in a city where his Lord had worn the crown of thorns.

XX. THE BARD.

The opening stanzas of the poem represent the army of Edward I., stopped on its march through the defiles of Snowdon by an old bard—the last of the race—who, from the summit of a lofty rock, denounces the king for the ruin and misery he has caused, and especially for the slaughter of his fellow-bards. Even mute nature seems to sympathize with him in his sorrow, and to call down vengeance upon the cruel king.

In the third stanza, the bard pays a tribute of affection to his dead companions, ending with a pathetic lament which is interrupted by the sudden appearance of the spirits of the dead men, who unite with him in pronouncing the doom of Edward and his race.

First, he foretells the awful fate of Edward II., who, forsaken by his faithless wife, is foully murdered in Berkeley Castle. Then follows the prophecy of the victories of Edward III. in France, his mother's land, which seem like a judgment for her wickedness; of Edward's sad and lonely death; of the reign of Richard II., with its splendid beginning and its shameful end; and of Richard's ignominious death by starvation. He then predicts the Wars of the Roses, the murder of Henry VI. and other princes in the Tower of London, and the death of Richard III. He is proceeding to foretell the death of Edward's queen, when the spirits of the dead bards take their departure, having ended their denunciation, for their country is avenged; the throne of their murderer is filled by a prince of Welsh descent (Henry VII), and henceforth the Welsh have a share in the glory and splendor of this throne.

The glorious reign of Elizabeth is next foretold, and the brilliant literary outburst of the Elizabethan period, which seems to the bard like a revival of the palmy days of Welsh minstrelsy.

In the last stanza are foreshadowed Shakespeare's dramas, Milton's epic, and the "distant warblings" of the poets after Milton's time. Turning his thoughts once more to Edward, the bard reminds him that his attempt to extinguish the light of poetic genius is vain, that in spite of his cruelty it will blaze forth with increasing brilliancy, and that "the triumph of justice and the final glory of his own cause" are assured. This ends his song, and he plunges into the river that rolls at his feet.

111. **Ruin . . King.**—This abrupt beginning is more forcible than if the poem opened with a description of Edward's march. The repetition of the *r* sound also adds to the force. Edward did not deserve to be called *ruthless*. He was "an impulsive, generous man, trustful, averse from cruelty, prone to forgive."

Though fann'd . . state.—A striking metaphor. The meaning appears to be:—The victory, which is now celebrated by the flying of banners, will prove not to be a lasting triumph. To what is *conquest* compared?

E'en thy virtues.—What is the force of "e'en"? For an estimate of Edward's character, see Green's *History of the English People*, Chap. IV.

Nightly . . fears.—What different meanings has "nightly"? The terrors of a guilty conscience are depicted in this line.

Cambria.—Ancient and poetical name of Wales. What is gained by the repetition of "from Cambria's"?

Crested pride.—Edward's warriors, of which he was proud. Note the metonymy. Explain the epithet "crested."

Wild dismay.—"Wild" adds to the notion of confusion implied in "dismay."

Shaggy.—A common poetical epithet for *forest-covered*.

He wound . . array.—An example of Imitative Harmony. Compare with the third line of the *Elegy*.

Stout Glo'ster.—How well the poet shows the alarm which the bard's words produced, by representing one of Edward's distinguished generals struck speechless with terror, and another calling his men to arms as if about to be attacked by an enemy. Gloucester and Mortimer were two of the most powerful nobles of Edward's reign; the former was the king's son-in-law, and the latter had been regent while Edward was in the East, at the beginning of his reign.

Couch'd . . lance.—To *couch* a spear or lance is to bring it down from the perpendicular position in which it is carried when not in use, and to hold it with head to the front, in readiness for attack or defence. "Quivering" is probably imitated from the Latin, *tremens hasta*, and intended to describe the vibrating motion made by the handle (usually of ash), or by the spear itself when hurled against anything in which it sticks. There may also be an allusion here to the tremor caused by Mortimer's fear.

On a rock.—"The rock is probably meant for Penmaen-mawr, the northern termination of the Snowdon range." How would an artist paint "a rock whose haughty brow frowns"? How would he paint "frowning Wrath"? The former is Personal Metaphor; the latter, Personification.

Oil—foaming.—How do these epithets harmonize with the general spirit of the poem?

Robed . . woe.—Compare in beauty and expressiveness with its prose equivalent, "clad in mourning."

Haggard.—Show the connection in meaning with *hag*.

Like a meteor.—The comparison is probably suggested by Milton's description of Satan's ensign, which "shone like a meteor streaming to the wind." *Par. Lost*, I. 537.

Prophet's fire.—Inspiration.

Struck . . lyre.—A highly poetical line—as if the bard's lyre sympathized with his sorrow. So in the *Lady of the Lake*, II. 7, the old minstrel's harp seemed to forbode disaster.

112. **Hark . . beneath.**—The poets frequently represent nature as sympathizing with human grief. Compare Byron's line, "grieving, if aught inanimate e'er grieves."

Hundred arms.—The comparison of branches of trees to arms is common among the poets. Longfellow describes the trees as "waving their long arms to and fro," and "clapping their little hands in glee." The comparison of leaves to hands is as old as the time of Isaiah.

Hoarser murmurs.—Murmurs becoming hoarser and hoarser. The sighing of the trees changes to hoarse murmurs of revenge.

Vocal no more.—The oak groves were the temples of the Druids, and hence the resort of the bards.

Cambria's fatal day.—What is meant?

Llewellyn.—Either a bard, or the

prince of that name, who is described as "Llewellyn the mild."

Coid . . head.—Note the power of the bard's songs, like that of Orpheus, the sweet singer of Grecian mythology, whose music was so divine that "trees uprooted left their place sequacious of the lyre."

Plinlimmon.—One of the loftiest of the Welsh mountains, near the source of the river Severn.

Arvon's shore.—"The shores of Caernarvonshire opposite to the isle of Anglesey" (Gray).

Observe how the poet adds to his ghastly picture, by representing even the famished birds of prey flying in terror from the scene of the murder.

Dear . . heart.—An adaptation of Shakespeare's lines:

"As dear to me as are the ruddy drops
That visit my sad heart."

—*Julius Cæsar*, II. 1.

What does the dash after "cries" indicate?

On yonder cliffs.—Note the effect produced by the employment of the rhetorical figure called Vision.

Grisly.—Compare in meaning with "haggard" and "ghastly."

Dreadful harmony.—Why *dreadful*?

And weave . . line.—This idea is borrowed from an old Norse poem, paraphrased by Gray in *The Fatal Sisters*, in which the Fates of the Gothic mythology are represented "as weaving the destinies of those who were doomed to perish in battle." Dr. Johnson criticises Gray severely for converting slaughtered bards into weavers. He seems to have forgotten Falstaff's wish: "I would I were a weaver; I could sing psalms or anything."—*I Henry VI.* II. 4.

Weave . . woof.—The warp and woof woven together constitute the web. "Weave" is repeated for poetical effect, as "mark" in l. 1, p. 113.

Give . . enough.—Johnson considered this Gray's weakest line.

In early times historical scenes and incidents were woven or worked into the texture of tapestry. The most celebrated example of this is the Bayeux tapestry, a pictorial history of the Norman Conquest.

113. **The night.**—Sept. 21st, 1327.

She-wolf . . mate.—The wolf is one of the few wild animals that will devour a "mangled mate." The language is strong but not unmerited by Isabella, Edward's adulterous queen.

Shakespeare in *III Henry VI.* I. 4, makes the Duke of York apply the same epithet to Margaret of Anjou, but for a very different reason.

The scourge of Heaven.—The scourge that Heaven permits to come upon men for their sins. Should not war rather be called the scourge of Hell?

Amazement . . behind.—An allusion to the terror excited in France by the victories of Edward III., and to the misery and desolation which his victories entailed upon that country. See Green's *History of the English People*, Bk. IV. Chap. III.

Mighty . . obsequies.—Edward III. died in a dishonored old age, abandoned by his children, and even robbed in his last moments by his courtiers and his mistress, Alice Perrers.

Is the . . fled.—Read in a tone of surprise. Why? The Black Prince died in June, 1376.

The swarm . . born.—Complete the question. Explain what is meant by "born in thy noontide beam," and show that this expression is used appropriately with "swarm."

The rising morn.—The new king, Richard II., whose reign was ushered in with great rejoicing. Explain fully the meaning of the comparison made in the six lines that follow, and show in what respect they fitly illustrate the reign of Richard II.

Fair laughs . . goes.—Describe a *laughing morn*. What is gained by using "zephyr" and "azure realm"? Give equivalent prose expressions. "Gallant" is used in the sense of *gay, showy*. What is the line, "In . . goes," intended to illustrate?

Youth . . helm.—A favorite subject for artists. In *Richard II.* II. 1, the conversation between John of Gaunt and the Duke of York reveals the life of pleasure which Richard led.

Grim repose.—Explain. What events in Richard's reign may be described as a *Whirlwind's sway*?

Fill high . . guest.—In these

lines there is an allusion to Richard's love of pleasure, and to the supposed cause of his death.

Baleful smile.—A smile full of *bale* or calamity. Distinguish from *ghastly smile.*

114. **Heard . . way.**—A prophecy of the Wars of the Roses.

Battle bray.—"Bray" is from the same root as "brawl." Trace any connection in meaning.

Long years . . way.—Express in prose diction. Show the appropriateness of "kindred" and "mow."

Ye towers.—"The oldest part of the Tower of London is vulgarly attributed to Julius Cæsar" (Gray). Refer to some of the foul murders that took place in the Tower.

Meek usurper.—In Gray's opinion the Lancastrian line had no right of inheritance to the crown. Henry's consort, Margaret of Anjou, was a woman of heroic spirit, who struggled hard to save the crown for her husband and her son. "Meek" is a mild term to apply to the weak-minded royal cipher, Henry VI.

Above . . spread.—If there is any historical reference in these lines, it is probably to the varying fortunes of the rival houses during the thirty years which the war lasted.

The bristled boar.—A name given to Richard III. because his crest was a silver boar. Observe the continuance of the comparison in the use of "wallows." In "thorny shade," there is probably an allusion to the finding of the crown near a hawthorn bush after the battle of Bosworth. What is the allusion in "infant-gore"?

Now . . doom.—The change of metre from tetrameter to pentameter, and then to hexameter in the last line, produces a rhetorical effect, greater perhaps in this stanza than in the other two stanzas where the same changes occur. In these two lines we seem to see the weavers bending to their task with increased delight and energy Greater vividness is produced also by the trochaic effect of the first foot of the last line, and by the employment of the abrupt-ending consonant sounds. Why is the loom *accursed?*

The thread is spun.—An allusion to the work of the three Fates of classical mythology, one of whom held the distaff, a second spun out the thread of life, and the third cut the thread when the period of life allotted to each individual came to an end.

Half of thy heart.—So Horace, in *Ode* I. 3, 8, calls Virgil the half of his soul. The allusion here is to Eleanor of Castile, wife of Edward I., whose heroic proof of affection for her husband is thus referred to by Tennyson in *A Dream of Fair Women*:—

"Who kneeling, with one arm about her king,
Drew forth the poison with her balmy breath."

Eleanor died shortly after Edward's return from Wales, and he showed his sorrow for her loss by erecting a cross to her memory at each place where her funeral procession halted for the night on the journey to Westminster, from Hardby, in Nottinghamshire, where she died. Some of these crosses still remain. Charing Cross in London received its name from the Eleanor cross erected at that spot.

Stay, O stay!—Addressed to the spirits of the departed bards. Why does the poet dismiss them at this point?

Forlorn.—An Anglo-Saxon participle, from the same verbal stem as *lose* (leosan). An example of rhotacism, or the interchange of *s* and *r*. Compare also *frore* and *frose*, *rear* and *raise*.

In yon . . skies.—A poetical description of the glow of the setting sun.

But oh! . . soul!—The vision changes; it is no longer a vision of destruction and death, but one of glory, in which the Welsh people have a share.

Glittering skirts.—There seems to be a contrast with the "winding sheet" of II. 1., on which were traced the characters that foretold the doom of Edward's race. These "skirts," on the other hand, bear in glittering characters the prophecy of Britain's glory, which the bard imagines to begin with the accession of Henry VII., a prince of Welsh descent. The future glories of Britain seem to spread themselves before him like a panorama, until his eyes become wearied and his mind confused

with the rapid succession of pictures that are presented to his enraptured vision. There is no doubt an allusion to the revival of learning, to the spirit of discovery, and, in general, to the greater activity in every department of life which marked the opening of the sixteenth century, as if a new era had dawned upon the world.

Long-lost Arthur.—"It was the common belief of the Welsh nation that King Arthur was still alive in Fairy-land, and would return again to reign over Britain" (Gray). It was doubtless in deference to this belief that Henry VII. named his son Arthur.

Genuine kings.—What is the force of "genuine"? "Both Merlin and Taliessin had prophesied that the Welsh should regain their sovereignty over Britain; which seemed to be accomplished in the house of Tudor." (Gray.)

Sublime . . rear.—"Sublime" has here its literal meaning, raised on high, elevated. The reference is to the Tudor sovereigns, and to the splendor of their reign. In the expression, "bearded majesty," we have no doubt an allusion to the fashion of wearing beards, which became common in the reign of Henry VIII., the king himself setting the fashion. Note the value of the comma after "dames."

115. **In the midst . . grace.**—Gray in these lines follows the fashion of Spenser and other writers of Elizabeth's reign, who gratified her vanity by addressing her in a strain of fulsome flattery.

What strings . . play.—Under the figure of a bard singing and accompanying himself with the harp, we have a prophecy of the poetical revival of Elizabeth's reign.

Taliessin.—A distinguished bard who flourished in the sixth century. High praise is bestowed upon the poetry of this period when the bard deems it worthy of Taliessin.

Bright . . wings.—Explain the personification. The bard seems to be enraptured with the bright vision now presented to him. If it is possible to make a particular application of the comparison in these lines, we may find in the expressions, "the eye of heaven" and "many-color'd," an allusion to the sublimity and brilliancy of the writings of this time and to the great variety of these writings respectively.

The verse . . dress.—What is the subject of "adorn"? These lines refer to Spenser's *Fairie Queen*, from which Gray borrowed the language: "Fierce wars and faithful loves shall moralize my song."

In buskin'd . . breast.—The tragedies of Shakespeare are meant. The *buskin* was a shoe worn among the ancients by tragic actors. It had a very thick sole and was intended to give the actor an elevated appearance. In "pleasing Pain" we have the figure Oxymoron. Dryden, Tennyson, and other poets use the same expression. Note the forcible way of expressing the agitation produced by *Horror*. Examine the appropriateness of the epithets employed.

A voice . . bear.—Milton. In "Gales . . bear," we have an allusion to his chief poem.

And distant . . expire.—"The succession of poets after Milton's time." (Gray.)

Fond, impious man.—Edward I. "Fond" is used in its original sense of *foolish*. Why is "impious" a suitable epithet here? To what is the slaughter of the bards compared? Give the meaning of "sanguine" here, and show the connection of its various meanings.

He repairs.—Note the force of "repairs." "The golden flood" of sunlight is merely broken or interrupted by these clouds.

With joy . . mine.—Contrast the doom of the bard with that of Edward. Explain the meaning of "sceptred" by expanding it into a clause.

Note the imperfect rhymes, especially in the last stanza.

The tradition on which *The Bard* is founded is groundless, but that it has had general currency is not surprising, for the fact that national songs help to keep alive a spirit of patriotism would furnish a motive for such a massacre. Many stories have been told of the wonderfully inspiring effects of national airs, from the time of Tyrtæus, whose songs animated the courage of the Spartans in the seventh century before

Christ. It is related, for instance, that at the battle of Jemappes, in 1792, Dumouriez, the French general, turned defeat into victory by striking up the *Marseillaise* at a critical moment in the fight; and that another French general, in want of reinforcements, asked for a thousand men and a copy of the *Marseillaise*.

Gray's two great odes, *The Progress of Poesy* and *The Bard*, are called "Pindaric," because they are modelled after the style and manner of Pindar, the great lyric poet of Greece. The poem is in three sections, of three stanzas each. The first stanza of each section is called the *strophe*, or turn; the second, the *antistrophe*, or counter-turn; and the third, the *epodos*, or after-song. These names are derived from the movements and the singing of the chorus in the Greek theatre.

Observe that the first section contains a description of the bard, his denunciation of Edward, and his lament for his dead companions; the second describes the fate of Edward and his race; and the third has for its subject the bard's vision of Britain's glorious future.

XXI. ON AN ADDRESS TO THE THRONE.

116. **The noble Earl . . it.**—Parliament opened on the 18th of November, and Earl Percy was the mover of the Address in the House of Lords.

Another princess.—Sophia, fifth daughter of George III., born November 3rd, 1777.

Misfortune and disgrace.—Chatham considered it a *misfortune* and a *disgrace* for England to be at war with her colonies, regarding the war as unjust on the part of the mother country. General Burgoyne's army, called the "Northern force" on p. 119, had surrendered at Saratoga, October 17th, just one month before the delivery of this speech, but tidings of the disaster had not then reached England. The surrender is foreshadowed in the speech, p. 119.

Monstrous measures.—The government proposed the employment of Indians in the war with America. See p. 120. In the course of the debate, Lord Suffolk, one of the secretaries of state, defended their employment on the ground that "it was perfectly justifiable to use all the means that God and nature put into our hands," a statement against which Chatham protested in a powerful burst of eloquence.

Upon our honors.—In consequence of our rank.

117. **Minister of the day.**—A common way of speaking of the Premier, who at that time was Lord North.

But yesterday . . reverence.—An adaptation of Shakespeare's lines in *Julius Caesar*, III. 2. 116-118.

Poetry — fiction. — What feature common to poetry and fiction has the speaker in mind?

118. **French interference.**—Chatham was throughout his life a determined opponent of France, regarding that country as the natural enemy of England. He was opposed to the war in America; but when France, in February, 1778, made a close alliance with the revolted colonies, he demanded the vigorous prosecution of the war; and while speaking in the House of Lords in opposition to a motion in favor of peace, April, 1778, he sank down in a fit, and was carried home to die.

Plenipotentiaries.— Ambassadors to foreign courts, furnished with *full power* to negotiate treaties, or to transact other state business. Benjamin Franklin, Arthur Lee, and Silas Deane were the plenipotentiaries or commissioners referred to here, and it was through Franklin's influence, aided by the disaster at Saratoga, that the alliance with France was brought about in 1775. Chatham, in concert with Franklin, had at one time prepared a bill which was designed to remove all the causes of dispute between England and her colonies, but the bill was rejected by Parliament.

Rebels—enemies.—What does the

change of name signify? Compare the change from *rebellion* to *revolution*.

In the omitted portion of this paragraph Chatham refers to a historical parallel, when Queen Elizabeth, on the remonstrance of Spain, expelled Flemish exiles who were in revolt against Spanish authority.

To rescue the ear of majesty. .It.—What do politicians usually mean by such phrases?

119. **German prince.**—In 1776, Britain made treaties with the Landgrave of Hesse Cassel and other German princes for the hiring of troops for service in America. The employment of these troops—brutal as mercenaries generally are—especially enraged the colonists, among whom "Hessian" became a thoroughly detested name. By the "foreign troop" mentioned on page 128, Chatham means these German mercenaries, and in an omitted paragraph he refers to the debasing influence of these "illiberal allies" upon the English troops. See also page 120, "Infected . . virtue."

The first three clauses of the sentence, beginning "You may dwell," should be read throughout with sustained force. They furnish good examples of the loud, or strong equable concrete. The last sentence of the paragraph should be read in the same manner, increasing the force with the repetition of "never."

121. **America is in ill humor.**—The Americans were receiving assistance in money and in men—notably Lafayette—from France, but they wished to be recognized as an independent nation. This advantage they gained by the treaty with France in 1778.

122. **The sound parts of America**—In the preceding paragraph Chatham gives his views as to the relations which should exist between England and her colonies. Many of the colonists believed with Chatham in "reserving always as the sacred right of the mother country, the due constitutional dependency of the colonies." The colonists began the war "for the defence of their liberties," not for independence, which indeed was not thought of by their leaders until after the English government's contemptuous rejection, in 1775, of the second petition of Congress. Even after the commencement of hostilities, Jefferson stated that the possibility of separation "was contemplated with affliction by all."

123. **The extraordinary preparations . . danger.**—The hostility of Chatham to France was well founded in this instance at any rate, for the alliance between France and the United States was joined in 1779 by Spain, as a result of the family compact formed between the Bourbon courts of France and Spain; and in 1780, the "Armed Neutrality," a union hostile to England, was formed by Russia, Denmark, and Sweden. Holland also in the same year joined the number of Britain's enemies.

The river of Lisbon . . enemies.—The river Tagus near its mouth is known also by the name of the river of Lisbon (*ria de Lisboa*). Previous to 1778, the most friendly relations had existed between Britain and Portugal. In that year Portugal joined the Bourbon compact.

With the forehead . . hope.—Each feature is supposed to be the index of some trait of character, the forehead being indicative of modesty or its opposite. Our vulgar or slang use of "cheek" would fairly give Chatham's meaning here.

126. **Caprice— punctilio.**— Name epithets usually employed to mark the French and Spanish characters.

This speech is generally considered Lord Chatham's greatest effort. The Duke of Grafton said, "In this debate he exceeded all that I ever admired in his speaking." It did not produce the desired effect, however, for the amendment was rejected by a vote of 97 to 24.

XXII. FROM "THE VICAR OF WAKEFIELD."

Dr. Primrose, the vicar of the story, is supposed, like the preacher of the *Deserted Village*, to be a portrait of Goldsmith's father, with some added touches

from his brother Henry's character. His family consists of his wife Deborah, proud of her skill in housekeeping and eager to appear genteel; his son George, whose mistake in going to Holland to teach English without knowing a word of Dutch, is probably a recollection of the author's own early adventures; his lovely daughters, Olivia and Sophia, who share their mother's vanities; his son Moses, who resembles the father in his simplicity and pedantry; and two younger lads.

This selection abounds in fine instances of Goldsmith's humor and originality. The portrayal of the characters is extremely felicitous, and the incidents are related with striking simplicity and naturalness.

127. **Mr. Burchell.**—An upright, honorable gentleman who had won the gratitude of the family by saving Sophia from drowning, but having caused offence by giving disagreeable advice, he absented himself for a time.

Our landlord.—Mr. Thornhill, a worthless young rake, the very opposite of Mr. Burchell.

Piquet.—A game of cards played between two persons, with thirty-two cards, the ace of spades (*as de pique*) being the highest card.

128. **Ate short and crisp.**—See *H. S. Grammar*, XIII. 27.

Well knit.—Strong, full-flavored.

Extremely of a size.—"Extremely" is used in the sense of *exactly*.

Impenetrable. — The affirmative, penetrable, is rare. What is the substitute for it in this sentence?

128. **Limner.**—An old name for an artist, especially a portrait-painter.

And I said much.—Observe how naturally and with what fine effect this phrase and the phrase, "What could I do?" are introduced to give us an insight into the relations that existed between the simple-minded vicar and his vain wife and daughters.

129. **No variety . . world.**—It cannot be denied that the vicar's family picture possessed *variety*; but what about the *composition* or harmonious grouping of the figures?

Independent . . figures.—Note the incongruities both in the costumes and in the unique grouping of the characters. The fancy, gaiety, and humor of the auther come out most strongly here. The whole account of the family picture is in Goldsmith's finest vein.

Stomacher.— Part of a lady's dress forming an ornamental covering for the breast. Neither this nor the diamond would suit the character of Venus.

Whistonian controversy. — Mr. Whiston, an English clergyman who succeeded Sir Isaac Newton as professor of mathematics at Cambrige, held the opinion that it was unlawful for a clergyman of the Church of England to marry again, after the death of his first wife. "My books" were the vicar's sermons in defence of this opinion—a strange gift to Venus, the heathen goddess of love and marriage. Just as absurd is Olivia's posing as an Amazon in a gold-laced green riding habit.

Assiduity — expedition. — Distinguish, and give synonyms. The shortness of time required to complete the painting is perhaps one of the most refined humorous touches in the narrative.

130. **Occurred — fix.**— The use of these words is worthy of notice. Our use of "fix" in the sense of make ready, put in order, is an Americanism.

A reel in a bottle.—An ingenious toy. The word "reel," applied to a roller for holding thread, is becoming obsolete in Canada, "spool" taking its place.

But scandal . . opposition.— Note the peculiar use of "improves." The conduct of the Vicar's neighbors shows a trait of human nature common in all ages, and well described in the following translation of a passage from the ninth Satire of Juvenal:—

"And there's a lust in man no charm can tame
Of loudly publishing our neighbor's shame;
On eagle's wings immortal scandals fly,
While virtuous actions are but born and die."

We once again . . . approve. —The Vicar's scruples must yield to the ambition and vanity of his wife and daughter. This scheme of terrifying a

suitor with a rival appears to have been a common one in Addison's time. See the letter on "Shoeing-horns" in No. 536 of the *Spectator*. What word should "then" modify? Should there be a comma after "prevent it"?

131. **Warm fortunes.** — "Warm" means sufficient to produce ease and comfort, moderately rich. Cf. "warm man," p. 132.

Madam . . . provide.—Note the correct use of "should" and "would" in this paragraph.

The Vicar's wife, in her conversation with Thornton, is not artful enough to conceal her design or "to discover the honor of his addresses," and she is too simple-minded, and too anxious for her daughter's welfare to detect any insincerity in the fulsome language and stagey manner of the profligate.

XXIII. MEETING OF JOHNSON WITH WILKES.

James Boswell, eldest son of the Laird of Auchinleck, was born at Edinburgh, and educated for the bar. He was a thorough hero-worshipper, and nothing so delighted him as to make the acquaintance of men who had become celebrated or notorious. He became acquainted with Johnson in 1763, and though twice rebuffed by him at their first meeting, and many times afterwards, he nevertheless became the devoted follower and admirer of the great literary dictator, to the intense disgust of the old laird, his father, who thought that Jamie was "gaen clean gyte (crazy), in pinning himself to the tail of an auld dominie." His worship of Johnson, and of eminent men generally, made him the laughing-stock of his associates; but "he had the faculty of sticking," as Goldsmith said, and for twenty years he stuck to Johnson, took note of his appearance, his habits, his words, his actions, and, indeed, of the minutest details of his daily life; and he gave the result of his observations to the world in the most charming biography that has ever been written.

For different estimates of Boswell's intellectual capacity, see Macaulay's critical review of "Croker's edition of Boswell's *Life of Johnson*, and Leslie Stephen's *Samuel Johnson* in the "English Men of Letters" series.

133. **Pars magna fui.**—These lines from Virgil's *Æneid*, II. 6, may be translated, "I played an important part."

Two men more different.—Wilkes was a Whig, an infidel, and a "patriot"; Johnson was a High-church Tory, and detested "patriots."

I have ever delighted . . person.—Perhaps this analytical bent of Boswell's mind may account for his habit of thrusting himself upon celebrated men.

Sir John Pringle. — An eminent Scotch physician. In 1772, he was elected president of the Royal Society, of which Boswell was corresponding secretary.

134. **Sir Joshua Reynolds.** — The great painter, and the founder of the famous Literary Club to which Johnson, Goldsmith, Burke, and other distinguished literary men belonged.

135. **Jack Ketch.** — In England, a name given to a hangman; so called from John Ketch, a noted executioner who lived in the seventeenth century. It was he who beheaded Monmouth.

136. **Buffeting his books.** — Johnson's library, in the garret of his house in Fleet Street, was "a large and miscellaneous collection of books, falling to pieces, and covered with dust.

Mrs. Williams. — Johnson's kindness of heart led him to open his house as an asylum to several poor people; one of these was a blind old lady named Williams, whom he installed at the head

of the establishment. Another member of his household was Frank Barber, a negro, whom Johnson had sent to school and afterwards retained in his service; but what services Frank rendered to Johnson has not been ascertained, for his master's clothes were usually as dusty as his books, and his wig was "as impenetrable by a comb as a quickset hedge."

137. **Gretna Green.**—Springfield, or Gretna Green, a village in Dumfriesshire, near the English border, was noted for the marriages of runaway English couples which were contracted there.

Mr. Arthur Lee.—A member of a distinguished Virginian family, to which Robert E. Lee, the well-known Confederate general, also belonged. He was at this time (1776) in England, advocating the rights of the colonies, and acting as agent for several of them. In 1777, he was one of Franklin's colleagues in France. See note on "plenipotentiaries," p. 480. He was a fine scholar, and his ability as a writer has won for him the name of "The American Junius."

138. **Surly virtue.** — From Johnson's *London*, l. 143, "Can surly virtue hope to fix a friend?" The omitted portion at the beginning of this paragraph gives the names of Mr. Dilly's guests.

Foote.—Samuel Foote, actor and dramatic author, called "the English Aristophanes." He and David Garrick, the actor, and Fitzherbert, a literary man of the period, belonged to the literary coterie of which Johnson was the oracle. Lord Chesterfield's name in connection with that of Johnson will always bring to mind the latter's well-known sarcastic letter to his Lordship, which Carlyle calls "the far-famed blast of doom proclaiming that patronage should be no more."

139. **Merry-andrew.** — A buffoon; so named from Andrew Borde, a physician to Henry VIII., who attracted attention and gained patients by facetious speeches to the multitude.

140. **The boldest . . Dunsinane.**—See *Macbeth*, v. 5.

Milton's remark.—From *L'Allegro*, l. 36. The struggle of the Swiss against the Austrians in the 14th century, and in later times, that of the Montenegrins against the Turks, are illustrations of the truth of Milton's remark. Cannot the same thing be said of the Highlanders? Can their loyalty and devotion to their chiefs be properly called "clannish slavery"?

Off . . Aylesbury.—An adaptation of Colley Cibber's line, "Off with his head! so much for Buckingham!" which is altered from *Richard III.*, III. 4. 75.

141. **When I claimed . . fugae.**—Boswell airs his legal knowledge at a very inopportune time, but such stupid, ill-timed interruptions were characteristic of the man.

142. **Corps diplomatique.** — The diplomatic body, that is, the whole body of foreign ministers and other representatives to any court or government.

Is there anything forced or unnatural noticeable in the meeting of Johnson and Wilkes, which would show that the two men were not so entirely at their ease as Boswell supposed them to be?

XXIV. THE POLICY OF THE EMPIRE.

This selection, which contains the opening paragraphs of Gibbon's history, furnishes a good example of dignified and stately English, abounding in words of classical origin. Gibbon's sentences are models of condensation owing to his remarkable skill in the use of epithets; and as a further result of their abundant employment, his sentences are less complex in structure. He always makes his meaning clear, but lack of variety in the structure of his sen-

tences, and the frequent recurrence of antitheses and elegantly rounded periods, render his style somewhat monotonous and tiresome.

142. **Ancient renown . . valor.**—The frequent use of the abstract for the concrete noun is characteristic of Gibbon's style. Point out examples.

143. **Enjoyed — abused.**— Expand the sentence to bring out the full meaning expressed in these two words.

Executive powers.—Distinguished from *legislative* and from *judicial* powers.

Seven first centuries.—The period from the founding of the city B.C. 753. For the order of words, see *H. S. Grammar*, XVIII. 19.

Remote wars.—Note that "remote" is emphatic, and that the truth of the three statements that follow depends upon the *remoteness* of the wars.

Arrows of the Parthians.— The allusion in "arrows" is to the Parthian mode of warfare. They fought on horseback, their chief weapon being the bow and arrow. After the first discharge, they turned their horses as if in full flight, while fitting a second arrow to the string. This was then discharged backwards, and so they continued the fight until they exhausted their arrows or gained the victory. Hence, the expression "Parthian arrow" is used figuratively for a parting shot at an opponent.

Defeat of Crassus.—This event took place B.C. 53. Crassus formed with Cæsar and Pompey the first Triumvirate, B.C. 60, and was made governor of Syria. Horace, in *Ode* III. 5, eulogizes Augustus for wresting the standards from the Parthians.

144. **Signal act of despair.**—The Germans rose in revolt under their great national hero, Arminius (Latin for Hermann), and defeated and destroyed the Roman legions commanded by Varus, A.D. 9. Why is this revolt called an "act of despair"?

145. **No less fatal to himself.**—*Fatal* through the jealousy of the Emperors, as intimated in the first clause of the sentence. For example, Germanicus was recalled from Germany by Tiberius and Agricola from Britain by Domitian. See p. 146. What irregularity in the second clause?

After a war . . yoke—The Emperors referred to in this sentence are Claudius, Nero, and Domitian.

Without conduct. — "Conduct" means here good generalship. Trace the connection with the usual meaning.

Wild inconstancy.—What added idea in "wild"? Has "while" its usual meaning in the clause that follows?

Felt . . inspired.—On account of Domitian's atrocious cruelties, a conspiracy was formed against him, and he began to feel the same insecurity of life which he had made others feel.

146. **Navigation.**—The reference is to the west coast of Britain.

Had observed—is divided.—On what ground can the sequence of tenses be justified?

The native Caledonians . . valor.—Compare Johnson's reference to the Highlanders, p. 140, and see note thereon.

Compare Gibbon's style with that of Hume (Selection XIX), and note that the former habitually uses the period, and the latter, the loose sentence.

XXV. ON THE ATTACK UPON HIS PENSION.

In 1794, Burke retired from Parliament, and the king was about to raise him to the peerage, with the title of Lord Beaconsfield, when the sudden death of his only son, "the heaviest of all calamities," made him indifferent to the honor. He was induced, however, to accept a pension, and this led to the Duke of Bedford's ungenerous attack, and to Burke's letter in reply, which is one of the

finest efforts of his genius, and is claimed by John Morley to be "the most splendid repartee in the English language."

147. **Mortuary pension.**—By the use of the word "mortuary," Burke intimates that the pension was a debt due him for his public services. A *mortuary* is a payment made to the minister of a parish on the death of a parishioner, and seems to have been originally intended to make amends for any failure in the payment of tithes, on the part of deceased.

Both descriptions.—The ministers and the "revolutionists," or sympathizers with the French Revolution, which Burke strenuously opposed.

In this paragraph, calm statement, keen sarcasm, and touching pathos, are admirably blended.

148. **Nitor In adversum.**—I strive against opposition. This phrase is the key note of the paragraph. This paragraph enumerates some of the obstacles that oppose the progress of a man who must depend upon his own merits and exertions for the honors which he gains.

The Duke's . . . bounds.—The total amount of Burke's pensions was £3,700, and they were granted without the consent of parliament, much to his chagrin. But the amount of the pensions and the irregular way in which they were granted were only the ostensible reasons for the attack; the real motive of his assailants was to find grounds of complaint against the government, of which Pitt was the leader—a mode of attack not uncommon in our day.

149. **Homer nods.**—A translation of Horace's "*dormitat Homerus*" (*Epistola ad Pisones*, 359). The expression is used of anyone who makes mistakes in a subject with which he is supposed to be familiar.

Golden dreams.—An allusion to the Duke's wealth. Burke's contention is that the reasoning of the Duke was correct, but that his premises were wrong.

The stuff . . made.—See Shakespeare's *Tempest*, IV. 1.

Creatures of the crown.—The act of making a man a peer is called a *creation*. Show how the word "creature" comes to have the contemptuous force which Burke gives to it.

He lies . . rood.—See *Paradise Lost*, I. 196.

Spiracles.—Blow-holes of cetaceans. This enumeration of particulars is intended to show how completely the Duke was a *creature* of the crown. The Duke's advantages as set forth in this paragraph may be compared with what Burke says of himself and his meagre opportunities, p. 148.

Torrent — spray.—There is peculiar force in the use of these two words; the *torrent* which was aimed at Burke proved to be directed against the Duke's ancestors, and only the *spray* fell on Burke. Give Burke's meaning in ordinary language.

150. **Gross adulation — uncivil irony.**—Show that the public merits of the Duke are further belittled by the addition of the latter expression.

Inexhaustible fund.—A continuation of the thought in "*derivative*"—as if merit, like an estate, could be handed down to posterity. He asserts that the Duke has no merit but what was derived from the original grantee, and then proceeds to attack the merit of the latter. The Russell family, of which the Duke of Bedford is the head, has produced several men of distinction, the most notable being Admiral Edmund Russell, who defeated the French at La Hogue in 1692, Lord William Russell, who was executed for his share in the Rye House plot, and Lord John Russell, the proposer and champion of the Reform bill of 1832.

Exceptions.—Apt to take exceptions—now obsolete.

That the word . . taken.—As to the merit of the person whom the sovereign is pleased to honor. Would it imply a censure upon the sovereign to question the fitness of such a person? For the construction see note on "but since" "and that," p. 451.

Some resemblance . . relations.—Burke is scarcely just to the first peer of the name, who has the reputation of being one of the most accomplished gentlemen of his time. Compare Portia's reasoning in the *Merchant of Venice*, III. 4.

151. **Confiscation of . . nobility.**

—Is metonymy employed here? For the "iniquitously legal" means employed by Henry VIII. to strengthen his own power and to reward his favorites at the expense of the old nobility and the church, see the chapters on Wolsey and Thomas Cromwell, in Green's *History of the English People.*

The lion . . waiting.—The jackal feeds on carrion, and even the graves in the East must be protected against these animals. The comparison receives additional point from the use Burke makes of the popular but erroneous notion, that the jackal hunts up the prey for the lion and has to content himself with the remains of the lion's feast.

Confiscating . . demagogues.—Such as Henry VIII., Warren Hastings, and the leaders of the French Revolution respectively.

152. **Municipal country.**—"Municipal" seems to be used here in contrast with "comprehensive," and to mark the semi-independent relation in which Ireland then stood to England. Burke in this paragraph refers especially to his efforts to secure religious equality for Ireland, protection for the people of India, and political rights for the colonists in America.

His merit . . rebellion.—Probably, the rebellion of 1536, called the "Pilgrimage of Grace." Bedford profited by the confiscations that followed this rebellion, but the charge is hardly more than a repetition of a previous charge, that he was an advisor of a tyrant, and it is introduced by Burke for the purpose of contrasting his own merit as a preventer of rebellion. Burke believed that the English sympathizers with the French Revolution were ready for rebellion, and would, if they dared, follow the example of the French in establishing the worst of all tyrannies, the tyranny of a mob. See his "*Reflections on the French Revolution.*"

153. **Boulogne.**—This fortress was captured by the English in 1544, and restored to France in 1550, on payment of 400,000 crowns. Explain the reference to Calais.

154. **Curses . . deep.**—See *Macbeth*, v. 3. Why are the curses *not loud?* Green, writing of this period, says that "instead of looking on Parliament as a danger, the monarchy now felt itself strong enough to use it as a tool."

I labored . . thanks.—Burke, along with Fox, Sheridan, Windham, and Grey, the other managers or "assistants" in the impeachment of Hastings, was voted the thanks of the House of Commons.

Observe the following characteristics of Burke's style, and point out examples of each:—His diction is copious without being verbose. He presents thoughts in different forms, as if one set of words could not completely represent the idea he wishes to express; hence, he delights in pairs of epithets, which are not, however, mere synonyms. His sentences are often abrupt in movement, especially in his animated passages. He is fond of antitheses, and is profuse in the use of figurative language. He is a master of irony and bitter invective. He possesses great fertility and aptness of illustration, drawn from the resources of his well-stored mind.

XXVI. TWO EIGHTEENTH CENTURY SCENES.

"Cowper's letters have the true epistolary charm. They are conversation, perfectly artless, and at the same time autobiography, perfectly genuine. . . They are the vehicles of the writer's thoughts and feelings, and the mirror of his life."—*Goldwin Smith.* Southey called him "the best letter-writer in the English language." Rev. John Newton, to whom the two letters selected are addressed, was curate of Olney when Cowper and Mrs. Unwin went to reside there, in 1767. Newton's life had been one of strange vicissitudes—a sailor in early

life, an ill-used servant of a slave-dealer in Sierra Leone, a slave-dealer himself, the captain of a slave-ship, and finally, an evangelical preacher whose devotion and zeal had attracted the poet and his friend to Olney. In 1779, Newton left Olney for London, and thenceforth, for twenty years, he was one of Cowper's correspondents. The poet's last preserved letter, dated April 11th, 1799, was written to Newton.

155. **Men of Gotham.** — Would-be wise men, fools who think themselves wise; here, the magistrates of Olney. Gotham is a parish in Nottinghamshire, England, whose inhabitants were noted for their stupidity. Many stories are told of the foolish conduct of the men of Gotham, to justify the meaning given to the expression. Washington Irving in *Salmagundi* applied the name to the city of New York, because its inhabitants were such wiseacres.

Our conflagration. — Several fires, supposed to be the work of incendiaries, had happened at Olney and other places in the neighborhood.

156. **Capillary club.**—The queue of the constable's wig.

An extraordinary gazette. — A special issue of the official organ of the government.

Orchard Side.—The poet's home at Olney, "a dismal, prison-like, tumble-down house."

157. **Two ladies.**—Mrs. Unwin and Lady Austen.

A mob appeared.—Olney had a reputation for rowdyism, and Cowper's house was in the worst part of the town.

Mr. Grenville. — William Grenville (1759-1834) was a cousin of the younger Pitt. When Pitt became Prime Minister in 1783, Grenville was appointed by him paymaster-general of the army. At the time referred to by Cowper, Grenville was probably canvassing his constituents in preparation for the general election of 1784. He became Lord Grenville in 1790, and succeeded Pitt as Prime Minister in 1806.

Puss.—A tame hare, one of Cowper's numerous pets.

158. **The dispute . . . Commons.** —"At one time Cowper was inclined to regard the government of George III. as a repetition of that of Charles I., absolutist in the State and reactionary in the Church; but the progress of revolutionary opinions evidently increased his loyalty, as it did that of many other Whigs, to the good Tory king."—*Goldwin Smith.* It might be said of the ministry of Lord North, and of one or two of the short-lived ministries which immediately preceded that of Pitt, that they were on the side of the Crown, but it could not be said in the same sense of Pitt's ministry. Cowper, who was not conversant with public affairs, no doubt looked upon all governments as supporters of the king's personal views, and moreover, Pitt's ministry was only in its infancy.

Cowper had probably too low an opinion of his influence at Olney. There were no gentry there, and he seems to have taken the squire's place, being commonly known as "Sir Cowper." He makes a humorous reference to this in a couplet quoted in one of his letters:—

"One parson, one poet, one bellman, one crier,
And the poor poet is the only squire.'

XXVII. FROM "THE SCHOOL FOR SCANDAL."

159. **Choked with gall.** — "Gall" is used metaphorically for passion, hatred. There seems to be a sort of climax in "tiffed," "quarrelled," "choked with gall." We still say, "to choke with passion."

Grosvenor Square. --A fashionable quarter in London. Note the unusual meaning of "doubt" four lines below, suspect, am inclined to think.

160. **The man . . . husband.**—Joseph Surface, the hypocrite of the play

160. **Pantheon.**—Sir Peter probably

means the church of Ste. Geneviève in Paris, also called the "Pantheon" after the celebrated church of that name in Rome, which was once a heathen temple consecrated to *all the gods* (*pan*, all, and *theos*, a god). The Pantheon at Paris was at one time the burial place of distinguished Frenchmen, the Westminster Abbey of Paris. A *fête champêtre*, or rural festival, is a festival or entertainment held in the open air.

161. **Oons.**—In the comedies of the Restoration period we meet with the word "Udswoons," which appears to be a fuller form of both "Oons" and "Zounds," all being corruptions of "God's wounds." There seems to be at all times a disinclination to use God's name in the profanity of "polite" society, and therefore, various corruptions have been devised which are none the less violations of the third commandment.

Tambour.—A circular frame for working embroidery on; also, the embroidery worked upon it.

163. **Rid on a hurdle.**—The *hurdle* was a sort of sledge on which criminals were drawn to execution. Death was the penalty for the crimes to which Sir Peter compares the offences of the scandal-mongers, namely, making and circulating counterfeit money, and clipping the current coin of the realm.

166. **Poor's-box.**—Now used without inflection—poor-box.

168. **A La Chinoise.**—Chinese-like.

Spa.—A fashionable watering-place in Belgium. *Table d'hôte* is a common name on the Continent for the public dining-table of a hotel.

To join issue.—Properly, to be at variance. Crabtree uses the term incorrectly.

169. **Law merchant.**—A system of rules by which trade and commerce are regulated, and which Sir Peter would apply to slander.

Write an essay to prove the truth of Sir Peter's remark that true wit is allied to good nature.

XXVIII. THE COTTER'S SATURDAY NIGHT.

This poem was written in 1785, and according to the statement of the poet's brother, Gilbert, we are indebted for it to the deep impression made upon the author's mind by the phrase, "Let us worship God," used by the head of a family introducing family worship. This brother also states that the "cotter" was an exact copy of his father, "in his manners, his family devotions, and exhortations." Robert Aiken, a solicitor of Ayr, to whom the poem is dedicated, was one of the poet's early friends and patrons.

The more homely passages of the poem are written in the poet's native Ayrshire dialect. For the more elevated passages he employs English, as he does in most of his serious poems, probably because he thought the colloquial forms of speech were not sufficiently dignified for his higher themes.

"Cotter" was the name given to a sub-tenant who rented a cottage and an acre or two of land from the small farmers. The term was afterwards applied to the small farmers themselves, to which class Burns's father belonged.

171. **No mercenary . . pays.**—An allusion to the once common practice of dedicating a book to some man of wealth or rank for the sake of securing his patronage, and thus ensuring a more ready sale of the work. See the reference to Johnson's letter to Chesterfield, p. 484.

The lowly train . . scene.—For lines similar to this and the eighteenth line, "And weary . . bend," see Gray's *Elegy*. "Train" was a favorite word with the poets of the last century. Show that the root-meaning, *draw* or

drag, is found in the different uses of "train."

Moil.—The verb "moil," from which the noun is formed, meant (1) to moisten or wet, (2) to stain with moisture, to soil, (3) to become soiled or dirty with toil, (4) to toil. The word is now generally used in connection with "toil," the two words illustrating the tendency to couple together words of similar sounds and meanings. Compare "carking cares." See Earle's *Philology*, sec. 628.

Professor John Wilson says of this stanza that it is "in itself a picture, one may say a poem, of the poor man's life."

Toddlin.—Not formed by dropping the *g* of "toddling," but by dropping the *d* of the old participle ending. See *H. S. Grammar*, VIII. 42.

172. **Wee bit.**—The Lowland Scotch is especially rich in diminutives. See Earle's *Philology*, sec. 377; also sec. 171, for the pronunciation of "toil" in this stanza.

173. **Kye.**—Cows. "Kine" is a double plural. See *H. S. Grammar*, V. 38, b.

174. **How t'was . . bell.**—A natural touch, exemplifying well the rural mode of reckoning time. The cheese was a year old at the last flax-blossoming.

Ha'—Bible.—A large edition of the Bible, such as lay in the hall or principal room of houses.

In simple guise.—"Guise" has reference to the plain psalm tunes "Dundee," etc., in contrast with the "Italian trills" which Burns condemns for purposes of worship. But is it true of the latter that "nae unison hae they with our Creator's praise"?

175. **Other holy seers.**—Name them, and explain all the allusions in this and the following stanzas.

Springs . . wing.—This quotation is from Pope's *Windsor Forest*, "And mounts exulting on triumphant wings."

176. **While circling . . sphere.**—What is the object of the cumulation in "circling," "round," "sphere?" Note the harmony of the line.

Compared with this.—Note carefully the contrast made in this stanza.

Heart—desert.—The *er* in "desert" was probably pronounced like *ar*, as in the present pronunciation of *serjeant*. See Earle's *Philology*, sec. 169.

Youngling.—Compare the force of the diminutive *ling* in this word with its force in "lordling."

Princes . . God.—See Goldsmith's *Deserted Village*, l. 53, and Pope's *Essay on Man*, IV. 247; and refer to other poems of Burns that contain sentiments similar to those in this and the following stanzas.

Account for the changes in diction that occur throughout the poem.

Describe the metre—Spenserian stanza—and name other poems written in the same metre.

"It is easy to see in this piece the influence of Gray, of Goldsmith, and of Pope, but easier still to observe the freshness and originality of it." Illustrate this statement by reference to the poem.

Higher compliment was perhaps never paid to this poem than that which it received from a boy whom Nicol, the companion of Burns in his Highland tour, asked which of Burns's poems he liked best. The boy replied, "I like best *The Cotter's Saturday Night*, although it made me *greet* (cry) when my father had me read it to my mother."

Lady Nairne's poem, *The Land o' the Leal*, has been sometimes attributed to Burns through the blunder of changing "John" to "Jean." Of this blunder the authoress says, in a letter written late in life:—"I was present when it was asserted that Burns composed this song on his death-bed, and that he had it 'Jean' (his wife's name) instead of 'John'; but the parties could not decide why it never appeared in his works, as his last song should have done. I never answered." It was written in 1798, and was occasioned by the grief of a friend over the death of her little daughter. Lady Nairne also wrote *The Laird o' Cockpen*, *Caller Herrin*, and many other familiar Scotch songs. Her *Wha'll be king but Charlie?* and other Jacobite songs have procured for her the name of the poet-laureate of the Stuart cause.

"Leal" means faithful, true; hence the expression "the land of the leal"

means the home of the faithful, that is, Heaven. This selection will furnish good examples for the practice of the *tremor* in reading.

XXX. THE TRIAL BY COMBAT.

The idea of *The Talisman* as a name for this novel was taken, as Scott tells us, from a curious coin inserted in a stone which was brought home as a charm from a subsequent crusade by one of the Lockharts of Lee — the family to which his son-in-law belonged—and known as the Lee penny.

179. **Judicial Combat.**—Why called *judicial?*

Diamond of the Desert.—A fountain encircled by palm-trees, about midway between the Christian and Saracen camps.

Knight of the Leopard.—Prince David was so called because his device was a couchant leopard.

Saladin.—Saladin, the royal leader of the Saracens, was a gallant, high-minded soldier, and his humane and noble nature contrasted most favorably with the cruel, revengeful disposition of many of the Christian knights who despised him.

180. **Sponsors.**— Sureties, god-fathers; here, the seconds, who were Richard and his half-brother, William Longsword, Earl of Salisbury, for Kenneth, and the Archduke of Austria and the Grand Master of the Templars for Conrad. Saladin acted as umpire of the field.

181. **Gilsland's conjecture.** — De Vaux, Lord of Gilsland, had conjectured that Saladin had brought 5,000 followers with him instead of 500, as agreed upon, and it looked like an act of treachery on the part of Saladin. Edith, represented as Richard's cousin is an imaginary person, compounded partly of Richard's sister, Joan, the widowed Queen of Sicily, who accompanied her brother, and partly of Richard's niece, Eleanor, sister of the unfortunate Prince Arthur. The Templar had instigated the murderous assault upon Richard which forms the subject of Lesson LXXXVI in the FOURTH READER, and of this fact Conrade was cognizant.

182. **Schiraz.**—A town of Southern Persia, still famed for its wine.

Montserrat.—Conrade was Marquis of Montserrat, a little Alpine province. He was made King of Jerusalem by Richard, but was shortly afterwards assassinated by fanatical Arabs, not by the Grand Master. Theodorick, the Hermit of Engaddi, had once been a valiant soldier, but becoming a recluse, he had fixed his residence among the rocky caverns of Mount Carmel.

186. **Spruch-sprecher.** — That is, *sayer o sayings*, a name given to an attendant of the Archduke who served him partly in the capacity of a minstrel and partly in that of a counsellor. *Widder-sins* or *widdersinns*, means in a wrong or contrary manner.

188. **His title . . mountain.**— "Montserrat" means *saw-toothed mountain*.

189. **Truncheon.** — Properly, a headless spear. The meaning here appears to be that the lance was thrust into the wound up to the shaft or handle.

Azrael.—The angel of death in the Mohammedan mythology.

191. **Blondel.**—Richard's favorite minstrel. Richard was imprisoned in Austria when returning from the Crusade, and it is said that Blondel, roaming over the land in search of him, discovered the place of his captivity by singing, under the windows of the stronghold in which he was confined, a song known only to Richard and himself which Richard answered from within.

192. **David, Earl of Huntingdon.** —This is the hero of the story, but the real Earl, who was present in this crusade, was the brother of William the

Lion, of Scotland, not the Prince Royal. His wife was Matilda, daughter of the Earl of Chester, and he is noted in history as the prince through whom both Bruce and Balliol derived their claims to the throne of Scotland.

Borussia.—Latin name for Prussia, which in the thirteenth century was conquered by the Teutonic Knights, one of the orders, partly military and partly religious, to which the Crusades gave birth. Two other powerful orders which originated at nearly the same time, and from the same cause, were the Knights Templars and the Knights of St. John.

195. **Nectabanus.**—A dwarf in the retinue of Berengaria, Richard's queen, afterwards sent as a present to Saladin.

Accipe hoc.—Take this.

196. **Ilderim.**—This is one of the names under which the disguised Saladin became known to Kenneth on their first meeting in the desert.

Hakim Adonbec.—Another disguise of Saladin. It was as a Hakim (physician) that he visited Richard and cured him of his fever, and in the same disguise he pleaded with Richard for Kenneth's life. By "the distressed Ethiop" is meant Kenneth himself in his disguise as a Nubian slave.

Does on.—Dons, which is merely the contracted form. What is the opposite term?

Frangistan. — The land of the Franks, by which name the Saracens designated all the people of Western Europe.

197. **Maronites.**—A semi-Christian people of Syria.

201. **Paynimrie.** — Heathendom. This is a collective term from *paynim*, which comes through the French *paien*, from the Latin *paganus*, and was applied, like "infidel," to the followers of Mahomet. That a challenge to mortal combat, "in all love and honor," should be given at such a time, is incompatible with modern views of life, but in the days of chivalry such a proceeding was not uncommon.

The student should not fail to read the whole of *The Talisman*, in order to have a clear understanding of the selection. It is one of Scott's most attractive romances, and has, moreover, a basis of historical truth.

XXXI. FRANCE: AN ODE.

Coleridge's republican sympathies in early life made him an ardent supporter of the French Revolution, but when he saw the revolutionary leaders attacking the ancient Republic of Switzerland, his feelings towards France underwent a change which found expression in this magnificent ode. First, the poet calls upon all nature, which itself is free, to bear witness to his deep love of liberty. He then tells of the delight with which he hailed the French Revolution, as the harbinger of freedom to the enslaved states of Europe, and of his confidence in, and continued sympathy with, the principles of the Revolution, even when atheism and blasphemy were rampant in France. But the attack upon a free people dispels his dream of the sublime mission of France, and proves to him that "the spirit of divinest Liberty" cannot exist among a people who are still slaves of their own dark and sensual passions. Disappointed, the poet turns to Nature, and finds among the elements that liberty which he had sought in vain among men.

205. **That listen, . wind.**— The woods are represented as being *at rest* ("reclined") listening to the nightbirds, save when of their own *impertions* will they wreathe the air into music. "Reclined" is probably suggested by the appearance of trees growing on a steep slope. How is the idea

In "imperious" elsewhere expressed?

Beloved of God.—Inspired.

Beyond . . folly.—The "hoary-headed swain" in Gray's *Elegy* thought the poet a fool or a madman, and there may be an allusion here to the same opinion. If so, the meaning would be, beyond the point where a poet would be considered a fool—a more than ordinary inspiration. Shakespeare, in *A Midsummer Night's Dream*, puts the poet and the lunatic in the same category.

That oath. . free.—If there is any particular reference here, it is probably to the oath sworn by the National Assembly, June 20th, 1789; but the whole passage seems to be merely a forcible way of expressing the determination of a people to be free.

206. **With what a joy. . sang.**—In the *Ode to the Departing Year*, *Religious Musings*, etc., and in a short-lived periodical called *The Watchman*, and other prose writings.

Like fiends. . day.—A striking simile. Note the contrast between France, the *disenchanted* nation, and the nations forming the coalition against her, which are compared to fiends called up and set in battle array by a wizard's *enchantment*.

Sang defeat.—See *Ode to the Departing Year*.

Shame — retreat. — Objects of "sang." *Retreat* was *vain*, because the victorious French armies followed their enemies.

Blasphemy's . . scream.—An allusion to the worship of the goddess of Reason, which was substituted for the Christian religion in 1793. To what is the Reign of Terror compared?

The dissonance ceas'd.—When the Reign of Terror came to an end, and the Directory was established, in 1795.

When France. . gore.—The Royalist rebellion in La Vendee was suppressed in 1793, the coalition was dissolved by the end of 1794, all its members having made peace with France, except England and Austria. Napoleon suppressed an insurrection of the Paris mob in 1795, become master of Italy in 1796, and brought Austria to terms in the following year.

207. **To scatter rage. . guilt.**—By intriguing and fomenting dissensions in Switzerland. Cf. "to tempt and to betray," below.

Patriot-race. — Compare Goldsmith's *Traveller*, ll. 175-8. Show the appropriateness of the epithets, "jealous," "inexpiable," "bloodless," "pernicious," "murderous."

Champion. . kind.—The National Convention in 1792 passed a decree declaring its readiness to "grant fraternity and assistance to all people who wish to recover their liberty."

The sensual. . chain.—Political emancipation only will not ensure true liberty; "he is the freeman whom the truth makes free, and all are slaves beside."

208. **But thou. . power.**—Liberty has no affinity with conquest and is not to be found in human institutions. Show that the expression "obscener slaves" continues the thought in "harpy minions."

Examine the poem and point out lines in which the prevailing poetic quality exemplifies one of the following characteristics of poetry:—(1) Poetic words or expressions, (2) melody, (3) picturesqueness, (4) poetry of thought or sentiment. Thus, in the last stanza, ll. 11-12, we have an example of (1), and in the next line we have an example of (4), and of (2) as well. The remaining lines have the third quality, but they possess also the other qualities, as (1) in "Sea-cliff's verge," and "scarce travell'd . . above," (2) in "Had made . . surge," and (4) in "And shot. . air." In the poetical analysis of any poem it will be found that the elements which constitute its poetry may be classed in these four divisions. Deficiency in any one of these elements should be compensated by greater excellence in the rest.

This poem was called the *Recantation* on its first appearance. Refer to passages which justify this title. On what grounds may it be called an ode to Liberty?

The central thought in *Complaint and Reproof* is contained in the line, "Greatness. . ends," which means that greatness and goodness should be sought for themselves, not from any ulterior motive.

XXXV. THE ISLES OF GREECE.

The zeal with which Byron devoted himself to the emancipation of Greece from her Turkish masters, forms one of the few bright spots in his brief, turbulent career. In several of his poems there occur passionate outbursts of sympathy with the oppressed Greeks. This beautiful patriotic lyric, from the third canto of *Don Juan*, helped to arouse the interest of the poet's fellow-countrymen in the struggle of the Greeks for independence. The song is put in the mouth of a wandering Greek minstrel who "would, or could, or should have sung it" at the marriage festivities of Juan and Haidee.

211. **The isles . . set.**—It would be well to have the student name and describe the various pictures presented in succession throughout the poem. This stanza presents a bright picture of the beautiful isles of Greeee, once the land of song and romance, and the home of warriors, statesmen, poets, artists; but their former glory has departed, and only their natural beauty remains. Sappho was a lyric poetess of Lesbos, in the seventh century, B.C.; her songs were principally amatory, hence the epithet "burning." The volcanic origin of the island of Delos is supposed to have originated the fable that it rose from the sea at a stroke from Neptune's trident, and remained a floating island until Jupiter moored it fast to the botton., to be the birth-place of Apollo (Phoebus) and Diana, the sun-god and moon-god respectively of Grecian mythology. Note the contrast in the last two lines.

The Scian . . Blest.—Anacreon of Teos, a writer of love and drinking songs, lived in the sixth century, B. C. Moore has been styled the Anacreon of English verse, partly because of the character of his poetry, and partly because he translated Anacreon's odes. Chios (Scio) was one of the many places that claimed to be Homer's birthplace. Show the appropriateness of the allusions in "The hero's . . lute.' The "Islands of the Blest," or *Fortunatae Insulae*, were fabled to contain the Elysian fields, which were the abode of the righteous after death. They were thought to lie at the extremity of the earth, somewhere outside the Strait of Gibraltar, and in later times it became customary to identify them with the groups of islands lying north-west of Africa. How does Byron in this stanza show the fallen state of Greece?

The mountains . . slave.—Give a reason for the statement in the two last lines. Does the expression "Persians' grave" necessarily imply that the Persians were buried there?

A king . . they.—"Sea-born," applied to an island, is an ornamental epithet. Could "by thousands" and "in nations" be interchanged? What is gained by the interrogative form in the last line?

212. **And where. . mine.**—Compare Moore's expression of a similar sentiment in "Dear harp . . mine," p. 216.

'Tis something. . tear.—How does the poet show the degradation of the Greeks in this stanza, especially in the lines "To feel. . face"? Account for the contrast in the last line, and note also the strong contrast in the next stanza.

What . . dumb.—The recollection of the brave deeds of the dead would serve as an inspiration when the living should prove themselves capable of leadership. The bard's call to the dead heroes of Thermopylae is a most eloquent reproach to the living cowards of his own day.

In vain . . Bacchanal.—A *Bacchanal* is a worshipper of Bacchus, a wine-drinker. Note the sarcasm in this stanza, and especially in the combination "bold Bacchanal." The poet thought that carousing was more agreeable to the Greeks than fighting.

213. **You have . . slave.**—The *Pyrrhic dance*, so-called from its inventor, Pyrrhichus, was originally a war-dance performed with nimble, dodging movements of the body, not unlike the movements of the Indian war-dances. The *Pyrrhic phalanx*

was a military formation made up of foot-soldiers closely massed, with their shields overlapping one another, and their spears projecting. By means of this formation, Pyrrhus, king of Epirus, gained his victories over the Romans; hence the epithet "Pyrrhic." Cadmus, a mythical personage of Phœnician or Egyptian origin, was reputed to have introduced into Greece the original sixteen letters of the Greek alphabet. What is the nature of the minstrel's reproaches in this stanza?

Fill high. . countrymen.— Polycrates, tyrant of Samos, was a patron of literary men, and particularly of Anacreon, who lived many years at his court. A *tyrant* was originally a usurper, an absolute lord, and many Greek tyrants were humane, beneficent rulers. Show how the word naturally comes to have its present meaning, and note a similar change in "despot," which originally meant *master*.

Fill high. . own.—Parga is an Adriatic seaport on the coast of Albania in Turkey, and Suli is a town and mountainous district farther south. Both are included in that part of the pashalik of Janina, to which the Greeks now lay claim. In the struggle against the Turks, *Suli's rock* produced one heroic leader, Marco Bozzaris, "the Leonidas of Modern Greece." He was killed in a victorious night-attack upon the Turks while marching to relieve Missolonghi, not long before Byron arrived there. His death forms the subject of a spirited poem by Fitz-Greene Halleck, an American poet. The Dorians were the most warlike people of Ancient Greece. By the *Heracleidan blood* is meant the descendents of Hercules, who became the rulers of the Dorian states of the Peloponnesus.

Trust not. . broad.—"Frank" was a general name for the people of western Europe, but Byron probably refers to the French, whose king at that time was Louis XVIII. There is no particular historical incident to justify Byron's charge unless he has reference to the friendly relations which some ten years before existed between Napoleon Bonaparte and Ali Pasha, a treacherous satrap of Albania. Yet Greece owes her independence to the interference of England, France, and Russia in her behalf. What is implied in the epithet "broad"? Express in prose diction the meaning of the last line.

214. **Place me. . wine.**—Sunium was the ancient name of Cape Colonna, which receives its modern name from the *marble columns* that still remain of the splendid temple of Athena (Minerva) which once crowned the height.

The notion that swans sing at the approach of death is probably nothing more than a poetical fancy. It is a favorite tradition of the poets, and has been developed fully and beautifully by Tennyson in his *Dying Swan*.

XLI. THE CLOUD.

In the preface to her husband's poetical works, Mrs. Shelley remarks that "the odes *To the Skylark* and *The Cloud* in the opinion of many critics, bear a purer poetical stamp than any other of his productions." They are both examples of what is sometimes called *pure* or *absolute* poetry, "in which the overflowing emotion or passion of the poet finds utterance in the most charming rhythmical language." Such a poem is a simple lyric, a product of pure emotion, wrought into a variety of beautiful forms by a highly artistic fancy. This emotion may be the result of close, sympathetic intercourse with nature, as in *The Cloud*; or it may be produced by religion, love, patriotism, grief, as in Dryden's *Veni Creator Spiritus*, Lovelace's *To Lucasta*, Byron's *Isles of Greece*, Tennyson's *Break, Break, Break*, respectively. In general, more or less of reflection is mingled

with the poetic feeling; there is more reflection, for example, in *The Skylark* than in *The Cloud*.

The Cloud possesses the loftiest poetic qualities in the highest degree. Note how much there is in the poem of the imaginative quality, the pure poetry of sentiment, which cannot possibly be expressed in prose without much loss and diminution of meaning. The exuberance of this quality in Shelley's verse has procured for him the name of "the poets' poet."

219. **I bring. . thunder.**—Shelley may have had in mind the opinion, which is probably correct, that there is more development and growth of plant-life at night than during the day; hence, the leaves sleep at noon and the buds are wakened in the evening by the dew.

I sift . . rains.—It would seem natural to represent the cloud as awake and active in the storm. What suggests the opposite idea? It is more common to say *by fits* than *at fits*. Shelley makes use of the ancient notion that each natural object—the seas, the lakes, the mountains, etc.—has its *genius* or guardian divinity. The *Genii* attracting the lightning, and thus moving the cloud at will, calls to mind the spirit "that made the ship to go," in Coleridge's *Ancient Mariner* (Part v.) Note the poetic way of expressing the thought that rain accompanies lightning. This passage is extremely imaginative.

220. **The sanguine. . dove.**—Note the use of "sanguine" in its literal sense. Study carefully the highly poetical description of sunrise, apparently after a storm, as indicated by the *rack* or broken clouds drifting across the sky; and contrast it with the description of the calm, quiet sunset, with which compare Wilson's beautiful poem, *The Evening Cloud* (Lesson XI. in the FOURTH READER). Note how well the language in both descriptions harmonizes with the thought. Observe, too, the similes: the sunrise is compared to a restless eagle alighting for a moment on a mountain-crag; the sunset, to a brooding dove quietly folding her wings to rest.

That orbed. . these.—Why is the moon represented as a *maiden*? Distinguish between "peep" and "peer." Note how wonderfully poetic the thoughts are in "the beat. . hear," "Like strips. . high," and in the description of the appearance produced by the thin, fleecy cloud scudding across the sky. Who has not seen through rifts in the clouds "the stars whirl and flee"? Why, in the fifth stanza, are the stars said to "reel and swim"?

221. **I bind. . below.**—The *burning zone* (girdle) and the *girdle of pearl* are the halos which are seen around the sun and moon respectively, before a storm. Note the comparison of the cloud to a victorious general in "my banner unfurl," "triumphal arch," "Powers. . chained to my chair," or chariot; and explain all the comparisons. The two last lines describe the formation of the rainbow.

I am the daughter. . again.—The first four lines give a poetical description of the origin of clouds. See how Bryant in *To the Evening Wind* expresses the same thought that we have here in the fourth line. A *cenotaph* is a tomb erected to one who is buried elsewhere. The clear sky, or *blue dome* of heaven, is a sign that the cloud is buried out of sight; hence it is fancifully called the cloud's *cenotaph*. The cloud is said to unbuild the cenotaph by re-appearing and obscuring the sky.

Observe how the comparison of the various fields of literature to *realms*, *states*, etc., is carried through Keat's first sonnet (Selection XLII). Explain the allusion to Apollo, the god of music.

Of Chapman's translation of Homer, which Keats admired so highly, Matthew Arnold wrote: "I confess that I can never read twenty lines of Chapman's version without recurring to Bentley's cry, 'This is not Homer.'"

"In the first eight lines of the sonnet the subject is introduced and ex-

panded; in the last six the conclusion or result is drawn out; but both parts must relate to one main idea." Show that this law is more completely carried out in the first sonnet than in the second (Selection XLIII).

XLIV. THE POWER AND DANGER OF THE CÆSARS.

Examining this selection by paragraphs, we find that the first paragraph treats of the immortality of the imperial office, and of the danger to which the office exposed the person who held it. The second division of the subject begins at "But, by a dreadful counter-charm," etc., and is continued into the second paragraph. Then follows an illustration of this part of the subject, which is continued through the third and fourth paragraphs. In the last paragraph, the author, by a series of contrasts arising out of the illustration, shows in a most striking manner, how in the same person there was united far-reaching power with utter helplessness to ward off danger near at hand.

The selection might be divided into paragraphs to correspond more nearly with its four divisions; the illustration might form two paragraphs, the first ending with "So ends. . tale,"—the whole making five paragraphs as at present. In what different ways is the first paragraph subject stated?

De Quincey does not observe the principles of paragraph-structure, except that of Explicit Reference; his connections are always clear and exact.

Find illustrations of the following characteristics of De Quincey's style:—(1) Preponderance of words of Latin origin; (2) Frequent use of epithets; (3) Frequent employment of the periodic sentence (but note the change in the third paragraph, and the effect produced thereby); (4) Melody—"He is one of our greatest masters of stately cadence, as well as of sublime composition."

XLV. UNTHOUGHTFULNESS.

The paragraph subjects of this selection may be stated consecutively as follows: (1) Spiritual folly is prevalent even among those who are wise in a worldly sense; (2) Fools in worldly matters are not, for that reason, wise in the sight of God; (3) Those who are idle and careless in secular pursuits are equally so about religious duties; (4) There is also a lack of a spirit of manly, Christian thoughtfulness; (5) And to this evil popular works of amusement greatly contribute, (6) By serving as an unhealthy stimulus merely, and not as nourishment to the minds of youth; (7) They thus give the mind a distaste for serious study and reflection, without which there can be no real spiritual life.

227. **For the number . . fools.**—With the description of the two classes of people referred to here, compare Matthew Arnold's description, pp. 403-4. Note the repetition of "common sense . . term," for the sake of exactness; also the gradation of epithets, producing a climax.

228. **But the opposite . . God.**—Paul wrote: "The wisdom of this

world is foolishness with God," and certainly if God does not need man's wisdom, much less does He need man's ignorance. Note the clearness of reasoning in this paragraph, and indeed, throughout the selection.

230. **There is another case . . duty.**—Note how well this part of Arnold's address illustrates what Dean Stanley says of his old master's system of management (Selection LXXII., second paragraph).

233. **That like other lawful pleasures . . sin.**—We have here another phase of the thought contained in Dr. Arnold's statement quoted by Dean Stanley (p. 351): "The victory of fallen man lies not in innocence but in tried virtue." The true principle of abstinence as a duty to oneself is here stated. Paul, in 1 Corinthians, viii. 13, lays down the additional and higher law of our duty to our neighbor in this respect. These two principles constitute a sufficient guide for our conduct with respect to indulgence in anything which is not in itself sinful, and they should be a sufficient restraint.

The teacher should make use of this selection to instruct his pupils as to the proper place works of amusement should have in a course of reading, and to warn them against light, trashy, sensational literature—a warning that is much more needful at the present day than it was in Arnold's time.

XLVI. THE BRIDGE OF SIGHS.

The "Bridge of Sighs" is a name popularly given to a covered passage in Venice which connects the palace of the Doge with the state prison. It is so called because condemned prisoners passed over it from the judgment-hall to the place of execution. Byron begins the fourth Canto of Childe Harold with an allusion to this bridge:

> "I stood in Venice on the Bridge of Sighs;
> A palace and a prison on each hand."

Hood is supposed to apply the name to Waterloo Bridge, London, where it is thought he witnessed the incident which forms the subject of the poem.

In *A Parental Ode*, the author is supposed to be writing an ode on childhood, and to have set his child before him to give him inspiration; but the real child proves to be a very different creature from the ideal child of the ode.

It was said of Hood that "he touched alike the springs of laughter and the sources of tears," and these two poems well illustrate the two most striking qualities of his poetry, humor and pathos.

LI. HORATIUS.

According to the legendary history of Rome, Tarquinius Superbus, the last king, was expelled, B.C. 509, on account of his despotism and the wickedness of his sons; and a republic was formed under two rulers, called consuls, to be elected annually. Being of Etruscan descent, Tarquinius fled to his friends in Etruria, and two unsuccessful attempts were made to reinstate him. In his third attempt he was aided by Porsena, king of the powerful Etruscan city of Clusium.

247. **Lars.**—An Etruscan title of honor; often rendered "Lord."

Nine gods.—The higher deities, to whom the Etruscans attributed the power of hurling the thunderbolt.

248. **Massilia's triremes.**—Massilia was the ancient name of Marseilles. *Fair hair* was a characteristic of the Celtic race.

249. **Nurscia.**—An Etruscan divinity.

Observe how Macaulay, by means of some descriptive epithet, or by connecting some local circumstance or incident with each name, succeeds in imparting interest to his enumeration of the Etruscan cities that sent troops to the aid of Tarquin.

Banished Roman.—Many Romans accompanied Tarquin into exile.

Mamilius.—Prince of Tusculum, and son-in-law of Tarquin.

Yellow Tiber.—The Tiber is generally *yellow* with soil washed down from the mountains.

Rock Tarpeian.—A name given to one side of the Capitoline Hill over which criminals were thrown. It was the burial place of Tarpeia, who in the early history of Rome betrayed to the Sabines the citadel, of which her father was the commander.

The fathers.—The senators.

250. **I wis.**—See Earle's *Philology*, sec. 256.

Twelve fair cities.—The cities of the Etruscan league, several of which have been named in the poem.

Lucumo.—An Etruscan lord of lower grade than a *Lars*.

251. **Sextus.**—Son of Tarquin. His villany was the immediate cause of the expulsion of his family. Note the vivid picture of the greeting he received.

The holy maidens.—The vestal virgins, or priestesses of Vesta, who kept the fire burning continually on the altar of Vesta.

A Ramnian proud.—The Ramnians were the old families, the original Roman settlers. The Tities, the tribe to which Herminius belonged, were of Sabine origin, a later addition, and it has been conjectured that Horatius belonged to the third patrician clan, the Luceres, who were said to be of Etruscan origin.

252. **For Romans . . old.**—The supposed Roman author of the ballad is pictured by Macaulay as "an honest citizen, sick of the disputes of factions, and much given to pining after good old times which had never really existed." The Tribunes were Roman magistrates elected annually to protect the interests of the common people.

Meanwhile . . thro.—Note the Imitative Harmony, used to represent vast size, and slow, measured motion.

Ilva's mines.—Ilva was the ancient name of Elba.

253. **Nequinum.**—Called Narnia, after its conquest by the Romans. It was on the river Nar, a tributary of the Tiber.

254. **The she-wolf's litter.**—The Roman people. The allusion is to the well-known story of Romulus and Remus being suckled by a she-wolf.

Augurs.—A class of priests who predicted future events by observing natural phenomena, the actions of animals, etc. Great variety of expression is required in reading the passage, "But hark . . . cheer."

256. **Father Tiber.**—The river-god of the Tiber was said to have been a former king of Alba who was drowned in its waters. Note how the author brings out the contrast between the brave Porsena and the cowardly, false-hearted Sextus.

This is an excellent selection for practice in reading. It contains a succession of stirring pictures and incidents with which the student by careful study should make himself thoroughly familiar, in order to describe them with proper expression.

LII. THE RAVEN.

Many conjectures have been made respecting the origin and meaning of this singularly weird poem; but in an essay entitled "*The Philosophy of Composi-*

tion," the author professes to give an account of the mode of its construction. The "lost Lenore" has been frequently thought to mean Poe's wife, probably owing to the common desire to associate all such effusions with the authors' own experiences; but if the description in the essay is to be taken seriously, *The Raven* is entirely a product of the imagination. Moreover, it was first published in 1845, and Poe's wife died in 1847.

258. **Once . . more.**—The time chosen, which Shakespeare calls "the very witching time of night," the ghost-like flickering of the dying embers, the occupation of the student—all tending to excite the fancy of one in his weak and depressed state of mind, so that even the rustling of the curtain fills him with terror; then, too, the timid gazing into the darkness, the whispering of the dead loved one's name, and the echo of the name murmured back from the darkness,—all these form an eerie beginning which prepares us for the unnatural intrusion and the strange, uncanny behavior of the "ghastly, grim, and ancient raven."

Give a reason for the poet's fixing the time of his poem in the *bleak December*.

259. **Bust of Pallas.** — Pallas (Minerva) being the goddess of wisdom, this was a suitable bust for a student's room.

260. **Plutonian.**—Pluto was the god of the infernal regions, the realms of darkness. Observe how the Raven's monotonous repetition of "nevermore" seems to answer the student's questioning, which increases in earnestness until it reaches a climax in the passionate appeal of the sixteenth stanza.

Aidenn is an Anglicized spelling of the Arabic form of the word *Eden*; here used for *Heaven*.

262. **And the Raven . . floor.**—Without requiring mathematical exactness in a poet, one is nevertheless inclined to ask how, considering the Raven's perch, the lamp-light "throws his shadow on the floor"; but the beautiful application made in the last two lines—the sad picture of a sorrow from which there is no respite—more than compensates for any incongruity in the description.

LVII. DEATH OF THE PROTECTOR.

274. **This Summer . . struggle.**—In 1658, Dunkirk was handed over to the Protector by the French, as the price of the assistance rendered by the English troops in the capture from Spain of the sea-board towns of Flanders.

Manzini and the Duc (Duke) de Crequi were ambassadors to the English court, whose simplicity under Cromwell presented a striking contrast to the splendors of the other courts of Europe.

275. **The Lady Claypole.**—Elizabeth, the second daughter. Cromwell's other daughters were Bridget, Mary, and Frances whose husband, Mr. Rich, had been dead only a few months.

George Fox.—The founder of the Society of Friends, commonly called Quakers. He was a shoemaker in early life, hence the allusions to leather-parings, etc.

276. **Hacker's men.**—Colonel Hacker was one of Cromwell's officers. "The Mews" was the name given to the court stables, which stood near Charing Cross, in London.

Was thy own life . . tree.—An allusion to Fox's solitary habits, one of which was that of sitting in hollow trees reading his Bible. He is said to have worn a leather jacket.

Harvey.—Cromwell's Groom of the Bedchamber, who has left us an account of Cromwell's last days.

278. **Transcendent.** — Note the force of this word. The meaning appears to be that a strong desire for Cromwell's restoration to health became the prevailing burden of every prayer, all consideration of the Divine

will being disregarded.

280. **Fauconberg.**—Husband of Cromwell's daughter Mary.

Their works follow . . here.—Carlyle's language is vigorous, and even approaches coarseness, in his denunciation of the Star-Chamber cruelties and of the efforts to belittle the character and work of Cromwell.

281. **Hypocrisis.**—A Latinized form of a Greek word which means *playing a part on the stage.* The English derivative is "hypocrisy." "Two Centuries of *Hypocrisis*" has the same meaning as "Two Centuries of . . Cant," on page 276, where there is another allusion to the restoration of Charles II. Carlyle thinks that Englishmen have degenerated since Puritan times, and again descends to coarseness in his comparison between the former noble spirit of the people and their present mercenary spirit. In "sheltering Fallacy," there is an allusion to a habit which the ostrich has when closely pursued; it is said to stick its head in a bush, thinking in that way to conceal itself.

This selection is fairly illustrative of Carlyle's style—his use of new words and new combinations, his violation of the rules of grammar and composition, his abruptness and energy of expression, his striking, yet often far-fetche l comparisons and allusions, his power of word-painting, the vehemence and scorn of his denunciations.,

No collection of literary extracts, in which Carlyle's prose is not represented, could make any pretence to completeness, yet no one should attempt to imitate Carlyle's style. Much less should anyone imitate his cynicism which became more bitter as he grew older; in fact, he railed against Cant and Sham until his very railing became a species of cant.

LVIII. EACH AND ALL.

282. **Little . . alone.**—The main thought of the poem finds expression in the two last lines of this stanza. They teach the doctrine of mutual dependence, that "each lives for all, and all live for each." Compare the teaching of Pope on page 98, "Has God . . all." The clown and the heifer each unconsciously adds a charm to the landscape, just as the sexton unconsciously gave delight to Napoleon, or as each life may unconsciously influence another life.

I thought . . none.—The beauty of the sparrow's song is enhanced by the accompaniment of "river and sky," and the beauty of the shells by their setting of "the sun and the sand." So, too, the lover's "graceful maid" looked more beautiful among the other maidens; yet in the transformation from *fairy* to *wife*, does she not become a more noble being, "a spirit still, and bright with something of an angel-light"? Is not the change in each of these instances caused rather by getting possession of the object, than by its removal from the other objects that are usually associated with it?

283. **Then I said . . whole.**—The poet concludes that the beauty which is merely lent to things by their surroundings is only a *seeming* beauty, a cheat, and that he must look for *real* beauty elsewhere than in nature. But even as he is speaking his eye takes in all the separate parts of the landscape, from the ground-pine beneath his feet to the sky above his head, and his ear is greeted by the songs of birds; and however unlovely each part may be in itself, he discovers in the harmonious blending of all the parts, the perfection of true beauty.

LX. THE DIVER.

This ballad is founded on an historical incident. It is related that about the year 1500, Frederick, King of Naples, induced a celebrated swimmer and diver, named Nicolas, to attempt the exploration of the mysteries of Charybdis, a whirlpool on the west side of the Strait of Messina. The historical diver is quite an ordinary character, he dives for the gold that is offered him, and perishes in the whirlpool. Schiller, with a poet's license, invests his hero with poetic interest; he is a noble, fearless young squire of the king's retinue, and in the second plunge he risks his life for the king's daughter.

The spirit of the original poem is admirably reproduced in Lytton's translation. Note especially how vivid is the description of the youth's thrilling experience, ending with the abrupt, hurried allusion to the terrible devil-fish, "the demon of the deep."

The first line on page 299, "And Heaven . . space," does not give Schiller's meaning; a more literal rendering of the original would be, "His soul is seized with heavenly force." The "fond eyes" mentioned in the last stanza are those of the royal maiden who is specifically referred to in the original, "She bends over with loving look."

LXVII. THE HANGING OF THE CRANE.

The title of this poem is suggested by the old, homely custom of celebrating the home-coming of the newly-married couple, by hanging the crane in the old-fashioned fireplace. This signified that the house was finished, and ready for the pair to begin their housekeeping in. The poem presents, in a succession of bright pictures, the fortunes of the family from the beginning of the home to the golden wedding-day.

336. **The lights . . long.**—In a few simple words, the poet very happily introduces his subject by fancying himself one of the merry guests of the evening, who stays behind after all the others have gone; and while gazing perhaps into the flickering fire-light upon the hearth, his "shaping spirit of imagination" creates the visions of the future life of the happy couple. Show that "harmonious" is a suitable epithet to apply both to the course of a star and to a happy home.

And now . . sight.—Note the different means employed by the poet, in this and the three following preludes, to show the indistinctness of the prophetic vision.

337.—**The light of love . . all.**—Observe the poetic art in making the literal introductory to the metaphorical. The poet refers to the light of the evening lamps for the purpose of presenting in stronger contrast the *divine* light of conjugal love. Note, too, the way in which the poet shows the unselfishness of this love, and the perfect contentment of the wedded pair in each other's society.

He ruleth . . shine.—The idea that the child is the monarch of the household, ruling by divine right, may have suggested "purple," the color of the royal robes of eastern monarchs. In "of the morn," there may be an allusion to eastern countries whose rulers exercise power as despotic as that of the child; or the whole expression, "In

purple . . morn," may be merely a vague poetical allusion to childhood as the morning of life.

Longfellow has not inappropriately been called "the children's poet." His noble, symmetrical life, pure and transparent as that of a child, was shared largely with his own children, and his poetry contains many beautiful references to them, and to child-life in general.

338. **The golden silence . . Greek.**—A German proverb says, "speech is silver, silence is gold." Among the Greeks, the Spartans especially cultivated a brief, sententious mode of speech, hence the term *laconic* (from Laconia, the state of which Sparta was the chief town). The comparison of the child to King Canute, who, in the well-known story, is obliged to yield to a monarch still more absolute than himself, is prettily conceived, and may be appreciated without pressing too closely the resemblance of the nurse to the sea, "resistless, fathomless, and slow."

A Princess . . ours.—Observe how the sprightliness of the fairy-like picture is kept up in the different names given to Fairy-land, all suggestive of ideal beauty; also in the expression, "sailing . . sails," suggested perhaps by the supposed soft, gentle movements of fairies, or by their unsubstantial, ethereal natures. See the description of Queen Mab in *Romeo and Juliet*, I. 4.

339. **Above their bowls . . be.**—Why "rims of *blue*?" See note on "light of love . . all." Observe the poetical expression of the thought that children live in the present, careless of the future; they do not borrow trouble. Note, too, how the words in the three last lines harmonize with the thought.

Ariadne's crown.—In the Grecian legends, Ariadne was the daughter of Minos, king of Crete. After many adventures, she became the wife of Bacchus, who, after her death, placed her wedding crown as a constellation in the sky.

Maidens . . nests.—Compare passages in Longfellow's *Maidenhood*, and note how well the contrast is brought out between the timid, dependent nature of the maidens, and the boldness and confidence of the youths.

Knight-errantry.—See note on "Knight-errant," p. 468. The purposes of these high-minded youths are more lofty, more *divine*, than the aims of the knights-errant of the times of chivalry. The passage, "that travels . . eludes," may be taken to illustrate the day-dreams of youth, and itself finds admirable illustration in Sir Percivale's account of his search of the Holy Grail, a knight-errantry of legendary times that might well be called *divine*. See Tennyson's poem, *The Holy Grail*.

340. **O sweet illusions . . lost.**—Another harmonious close, giving beautiful expression to the thought that "year by year, and ray by ray, romance's sunlight dies away," and life becomes a sober reality. But the heart need not keep pace with the head. See *Toujours Amour*, p. 418. Show that "illusions" is preferable here to "delusions."

The meadow-brook . . death.—The simile in this prelude appropriately illustrates the universal experience that, with increasing age, time seems to fly more swiftly.

Cathay.—An old name, now used as a poetical name, of China. This and the other proper names are probably chosen for the sake of the melody.

341. **To lift one hero into fame.**—The cause of many a battle.

After a day . . night.—A beautiful picture, true to nature, and described in melodious verse. Indeed, the charm of the poem consists in its melody, and in the beauty and naturalness of its pictures.

Monarch of the Moon.—Suggested by the comparison in stanza III, "with face . . moon."

342. **As the reflection . . seems.**—These beautiful similes form a fitting close to the poem. The *vista* that the poet describes is one that must have been familiar to him on the bridges leading across the Charles River, and especially on the long bridge that connects Cambridge, the poet's home, with Cambridge street, in Boston.

Similes are employed to illustrate by means of the well-known, the visible, the material, that which is unknown, hidden, spiritual. See if the similes in the poem conform to this law.

LXIX. "AS SHIPS, BECALMED AT EVE."

In this poem, the poet employs the simile of two ships drifting apart during the night, to illustrate, no doubt, an experience of his own—an experience, indeed, that is common to many lives. Friends and companions in early life, who have become separated, often find on meeting again that they have unconsciously grown far apart in opinions and modes of thought. The poet thinks that it would be a vain and unprofitable task for them to try to reconcile their opinions, for if they are true to themselves, and true to the compass that should guide them, all will be right in the end; they will reach the same port.

The successful issue of the voyage must depend, however, upon what is taken as the compass; "Reason's glimmering ray" and the light of experience are not alone sufficient; these must themselves be guided by the greater light of Divine Truth.

The "Duty" that Clough so scornfully censures in the next poem is nothing more than a blind conformity to the usages and precepts of society, to the extent of suppressing all earnest inquiry, all independence of character, all noble aspirations. In "Bath chair," there is an allusion to the chairs used at Bath or any other fashionable watering place, by invalids, or by those who wish to be considered invalids, when it is fashionable to be "delicate." The line, "To a shade . . made," is intended to show that this false sense of duty to society, which makes people the slaves of social customs, is nothing more than a figment of the imagination. "Exinanition" is an uncommon word, having nearly the same meaning as "atrophy," a weakening, a wasting away.

The first two sections of the poem must be read with unequal waves to express scorn; these must give place in the last section to downward intervals of considerable width.

LXXI. SONNETS.

The first of these sonnets is simply a fourteen-line poem, for in no other respect, either of form or spirit, can it properly be called a sonnet. All these poems, however, possess high poetic merit.

349. **The golden chime . . time.**—See note on "Ring out . . spheres," p. 464. The chimes of the sphere-music are said to tell off the *years* (why not *hours*?) of the world's time-piece. Compare the suitability of "pulsating" and "twinkling."

In an earlier form of the second sonnet, "numerous" had the place of "frequent" in the second line. Show that the latter is preferable. Note the different turns of expression employed by the poet to call attention to the ever-increasing brightness of the stars.

The third sonnet closely resembles, in thought and language, Wilson's sonnet, *The Evening Cloud*, in the FOURTH READER.

Point out different expressions of the same thought in the three sonnets.

Point out lines in each sonnet that best suggest a suitable name, and give a name to each.

Select passages that exemplify the different poetic qualities found in the sonnets.

LXXIV. FROM "THE MILL ON THE FLOSS."

356. **The next morning.**—In this selection, which is from an early chapter of *The Mill on the Floss*, Maggie Tulliver, the heroine of the novel, is nine years of age, and her brother Tom, about thirteen. Tom had returned from school the day before bringing a "new fish-line" for Maggie.

Darkly radiant.—Maggie's brown cheeks and black eyes were beaming with joy. Maggie is represented as a heedless, passionate child, full of strange fancies. She is proud of her self-reliant, practical brother, who loves her well enough in return, but thinks it his privilege to scold her, as indeed he often finds occasion to do.

He knew . . lifted.—Tom's assumption of superiority is quite as noticeable as Maggie's readiness to grant it. Note in how many ways these characteristics of the two children are brought out in the selection.

358. **Happy mornings.**—Note how much Maggie's happiness is bound up with Tom's. She likes fishing because it delights Tom and makes him speak kindly to her.

Christiana.—The allusion is to the second part of Bunyan's *Pilgrim's Progress*. It is the habit of imaginative children to associate with their own experiences the scenes and incidents of which they read.

Life did change . . known.—This and the following paragraph exhibit the writer's remarkable felicity of language. They furnish fine examples of *poetic prose*, in which impassioned thoughts are expressed in poetic diction, and with a perceptible rhythm, which often, indeed, becomes metrical.

The selection illustrates the writer's methods. In a few masterly touches she places before her readers a sketch of scenery or character, and then allowing the action to cease, she moralizes upon the complex problems of life that her descriptions suggest.

LXXV. THE CLOUD CONFINES.

The name of this poem, *The Cloud Confines*, or cloud regions, is suggestive of, or, perhaps, suggested by, the darkness and obscurity in which the inquiring soul becomes enshrouded whenever it seeks a solution of the perplexing problems of our present existence.

359. **The day . . height.**—Nature has no voice to interpret the mysteries of life, or if she has, her voice is unintelligible to us. This thought is expressed more definitely in the last stanza.

360. **Named new . . old.**—The present is but the meeting point of the past and the future; the present of one moment becomes the past of the next. Find the same thought in the last stanza.

But no word . . sped.—Nature cannot give any explanation of the mysteries of death, or any assurance of immortality.

And eyes . . fate.—The suffering and down-trodden ask in vain why bloodshed and oppression prevail, for nature can promise them neither alleviation nor compensation.

What of the heart of love.—This stanza is a pathetic allusion to the incompleteness and brevity of all human happiness.

A sealed seedplot.—Although it is true that the future is *sealed* to us, it is not a *sealed seedplot*, for we can judge of the harvest from the kind of seed we are sowing. See Galatians vi. 7, 8.

The refrain of the poem hints at a time when knowledge shall be more complete, but it exhibits a lack of that fulness of confidence which Paul manifests in 1 Corinthians, xiii. 12.

LXXIX.—LXXXI. LORD OF BURLEIGH; BREAK, BREAK, BREAK; THE "REVENGE."

These three poems represent Tennyson in three characteristic poetical moods. The first is a graceful idyll of English life, containing one of those charming portraits from Tennyson's picture-gallery of lovely women; the second is a lyrical outburst of grief for his friend, Arthur Henry Hallam, which finds most complete expression in that noblest of all elegies, *In Memoriam;* and the third is a patriotic poem which relates the wonderful exploit of one of England's old naval heroes.

The characters of *The Lord of Burleigh* are from real life. The "Lord" was Henry Cecil, nephew and heir of the Earl of Exeter, to whose title and estates he succeeded in 1792. The "village maiden," whom he had married the previous year, was a farmer's daughter named Sara Huggins. The "Cottage Countess," as the people of Stamford call her, deserved all the praise that the poet bestows upon her. She died in 1797, and her picture by Lawrence, which hangs in "Burleigh House by Stamford town," forms one of the chief attractions of the place.

The repetition of expressions, as in the line, "And he came . . said," p. 372, and the introduction of words and phrases that add little or nothing to the meaning, such as, "in the land," p. 370, are quite after the manner of the old ballads. See also "that day," p. 375, and other expressions in "*The Revenge.*"

The pathos of the closing lines of the poem is very touching; the unpretentious wedding-dress of the Countess, which becomes her shroud, is symbolic of the happy simplicity of the first year of her wedded life, for which she had pined in the midst of all her grandeur.

Tennyson himself is quoted as authority for the statement that the poem, *Break, Break, Break*, was "made in a Lincolnshire lane, at 5 o'clock in the morning." If this is true, it is merely one of many instances which shew how the mind of a poet in his moments of inspiration may be entirely uninfluenced by his surroundings.

The poem is an instance of Tennyson's use of natural scenery to assist in the portrayal of a mood of feeling. It was written soon after the death of his friend, when he was in a melancholy mood, and although it is not necessary to associate it with any particular locality, in order to make it better understood or appreciated, we may fancy the poet transported in thought to Clevedon in Somersetshire, the burial-place of the Hallams; and as he looks down from the cliff upon the broad estuary of the Severn, all the moving life below takes color from his own sad thoughts. The mournful sound of the waves breaking ineffectually on the "cold gray stones," seems to be a sympathetic response to his deep, unutterable emotion; the glad shouts of the children on the beach and the song of the sailor lad recall to his mind the "voice that is still"; and the ships passing out of sight into their port remind him of the "vanished hand."

Note the order in which the objects that divert the poet's mind are observed

—the nearest first; and note, too, how joy, life, and satisfied desires (ll. 5-10) are contrasted with the poet's grief and unsatisfied longings (ll. 11-12).

In the first stanza the sea breaks *on the stones;* but in the fourth it breaks *at the foot of the crags*, to indicate how utterly futile is the poet's passionate wish. In the pathetic allusion of the last two lines of the poem, the poet shows a more resigned mood; his dead friend will never return.

A favorite occupation of Drake and other naval commanders of Elizabeth's time, was the capture of Spanish treasure-ships, as they were returning from South America and the West Indies. It was on such an errand that Lord Thomas Howard was sent, when, with his squadron of seven ships, he fell in with a Spanish fleet. The earliest and perhaps the best account of the fight is a "Report" by Sir Walter Raleigh, published in the same year (1591). Tennyson follows Raleigh's "Report" in the main.

374. **Ships of the line.**—The old name for war-ships of not less than two tiers of guns, but a "liner" of Elizabeth's fleet was an insignificant craft compared with the huge "wooden walls" of this century.

Why is Grenville, the second in command, mentioned first?

Coward.—Show how a different meaning could be given to Sir Richard's words by different inflections upon this and other emphatic words of the stanza.

Past.—A favorite form of the verb with Tennyson. In "Enoch Arden" alone it is used six times.

Thumbscrew and the stake.—Implements of torture of the Spanish Inquisition. Note the irony in this line.

Heaving . . bow.—A nautical expression meaning, to appear in sight on the windward side of a ship's bow. "Lee" is the opposite word to "weather."

375. **Four galleons.**—These four armed merchantmen of great size and strength were deputed to destroy the Revenge. We are told that the Spaniards lost four ships in the action, and these may have been the four galleons which made the first attack. The San Philip was the flag-ship of the Spanish fleet. "Starboard" and "larboard" are the right and left sides, respectively, to one facing the bow. "Port" is now generally substituted for "larboard."

Having that . . ill-content.—The San Philip probably had what the sailors call "a shot between wind and water," that is, a shot-hole near the water's edge, which is particularly dangerous. Note the contempt expressed by the comparison in the last two lines of the stanza.

Note how the repetition of "ship . . long" in the next stanza renders more vivid the terrible struggle throughout the night. The fight lasted from three o'clock in the afternoon of September 10th, till day-break the next morning, and the Spaniards were driven off fifteen times. The repeated words should be prolonged in the reading.

376. **Sink me the ship.**—"Me" is an example of the *ethical dative*, or dative of interest.

377. **They yielded to the foe.**—Note the use of "they" instead of "we," as if the sailor who is supposed to be relating the story were a man of Sir Richard's temper.

And away she . . own.—It is a fine poetic touch to represent the Revenge as mourning for her lost crew.

When a wind . . main.—Note how the description seems to gather force, like the storm it describes, both reaching a climax in the line, "And the whole . . Spain." In reading, the voice should rise with the rising storm, and become softened and pathetic in the last two lines. Raleigh says that the storm was from the west and north-west, and that the Revenge was lost upon the isle of St. Michaels, one of the Azores group.

The pupils should be required to describe and name the several pictures presented in succession throughout the poem.

The ballad is generally adapted for singing and resembles the song in this respect, but it differs from the song proper in being narrative, and in having more of an antique cast.

LXXXII. HERVE RIEL.

After the defeat of the French at La Hogue, in 1692, a remnant of their fleet succeeded in escaping through the Race of Alderney, a dangerous passage between the island of Alderney and the French coast. It is, no doubt, an incident of this escape that Browning celebrates in this ballad, with such changes of place and circumstance as suit his purpose.

378. **Damfreville.**—Commander of the escaping squadron. Tourville was the commander of the fleet.

379. **Simple Breton sailor.**—Observe with what fine effect the poet leads up to this expression.

Croisickese.—A native of Croisic. *Malouins* are natives of St. Malo.

Greve.—A small fortified port at the mouth of the Rance. Solidor is a fortified height farther up the river.

380. **Still the north wind . . . grace.**—God is thanked for the north wind, a favorable wind for a ship running from La Hogue to St. Malo.

As its inch . . profound.—As if the passage had the width and depth of the open sea.

381. **Let the . . Rance.**—How would this enhance their rapture?

Not a symptom . . before.—Compare the modest conduct of Abigail Becker, p. 448. Note the man's simplicity in asking only for leave to go and see his wife, and he a "pressed sailor" too.

382. **Not a head . . smack.**—An allusion to the figure-heads commonly placed on the bows of vessels.

Bore the bell.—In former times, a bell was a common prize for a horse-race; hence, *to bear away the bell* was to win the prize. Such colloquial expressions as this, and "sure as fate," p. 380, are quite in keeping with the simplicity of the ballad style.

Louvre.—The national picture-gallery in Paris. The poet thinks it a shame that France has no memorial of the brave deed done by Hervé Riel.

Dr. Wilson's sonnet (Selection LXXXIII) gives poetical expression to the noble thought that nothing great is accomplished in life without patient, persistent effort. Note the different ways in which this thought is presented, and give a suitable name to the sonnet.

By the interrogative form in which the next poem, *Our Ideal*, is cast, the author appeals to the universal experience that no earnest, thoughtful man ever attains his ideal. However much we do, much more remains to be done, for our ideals grow with our growth, and assume a more perfect form as we seem to approach them.

LXXXVII. OF THE MYSTERY OF LIFE.

390. **The first . . lessons.**—See the same lesson suggested in Dr. Wilson's poem, *Our Ideal*. State concisely what the three lessons are that Ruskin wishes to teach.

392. **Agriculture.**—Let our country boys note the high praise given to agriculture by this great critic, and note, too, what Horace Greeley, another keen observer, says of the same occupation (Lesson LXXXI in the FOURTH READER). Such commendation of this "art of kings" should make our boys consider well before they decide to forsake it for a more "genteel" calling.

The "Forest Cantons" are the seven Catholic cantons of Switzerland; the "noble Protestants" are the Waldenses, who now inhabit three valleys on the Italian side of the Cottian Alps, south-west of Turin. It is difficult to understand how these mountain districts of Switzerland and Italy could be called the "garden of Europe."

Idiotism.—Here used for "idiocy." The allusion is to the *cretinism* of the Alpine valleys, a disease that produces deformity and imbecility.

Garden of the Hesperides.—In mythology, the name "Hesperides" was formerly applied to the daughters of Hesperus (the evening star), who guarded certain golden apples in a beautiful garden; afterwards applied to the garden itself. In what sense does Ruskin use the name?

Virgin Goddess.—Athena, or Minerva, the patroness of all the arts and trades.

Ruskin's wonderful skill in the choice of words, the richness of his imagery, the fervor and brilliancy of his thoughts, are apparent in every paragraph, if not in every sentence, of the selection.

LXXXVIII. THE ROBIN.

397. **Armed . . Titmouse.**—An allusion to the following lines from Emerson's poem, *The Titmouse:*

"For well the soul, if stout within,
Can arm impregnably the skin."

Bloomfield. — Robert Bloomfield (1766-1823) wrote poems of considerable merit, which Lowell, however, seems to regard as prosy.

Poor Richard.—A name assumed by Benjamin Franklin, who published a series of almanacs, beginning in 1732 and continuing for twenty-five years. They inculcate the prudential virtues, as diligence, frugality, etc., by means of maxims or precepts.

Cherries . . Asia-minor. — Cherries are said to have been first brought to Europe from Cerasus, an ancient town on the southern shore of the Black Sea.

He has a finer taste . . Johnson's.—Note the humor in this sentence, and the allusion to Dr. Johnson's well-known table habits.

Right of eminent domain.—The sovereign right claimed by a ruler or government to appropriate any private property that is thought necessary to the public good.

398. **Sweet Argos.**—Argos was a city of ancient Greece; here regarded as the home of the foreign grape-vine.

Fair Fidele.—No doubt a playful allusion to the author's wife.

399. **Primitive fire-worshippers.**—The worship of fire, and of the sun as the source of light and heat, was practised by the ancient Persians; also among the ancient Peruvians.

Pecksniff.—A hypocritical character in Dickens' *Martin Chuzzlewit.*

This selection affords a fine specimen of Lowell's humor and of his bright, racy style, much of the humor being in the allusions and in the grotesque pictures suggested. His allusions should be carefully studied, or the delicate point of the humor may sometimes be missed.

XC. RUGBY CHAPEL.

401. **Coldly . . laid.**—Observe with what art the poet introduces his subject. The theme is a sad one, and he therefore selects a gloomy November evening as the time of his supposed visit to Rugby Chapel. Night is rapidly closing in; the trees fade into dimness; the boys are leaving the playground. Unable longer to see anything without, his eyes are turned to the interior of the chapel, which appears all the darker and more cheerless in contrast with the lighted streets and school-room windows; and, finally, they rest upon his father's burial-place, the goal of his thoughts.

402. **Brings thee back.** — By the force of contrast, for his father was not

a gloomy man. Note the various expressions used throughout the poem to show the cheerfulness of his father's disposition. What lines in this section best express its leading thought?

At a call unforeseen.—Dr. Arnold died suddenly of heart-disease, June 12th, 1842. His celebrated son, the author of this poem, also died suddenly April 15th, 1888.

O strong soul . . vain.—The poet's faith in a future life seems to be based entirely upon his belief in the indestructibility of force. He cannot believe that the ceaseless activity of his father while on earth has ended with death; yet how different from the hesitating half-belief of the poet is the assurance of a conscious, active future state of being which the believer in Divine revelation possesses.

403. **Still thou upraisest . . earth.**—Observe how the poet has led up to this description of his father's life-work; and name and explain the three chief features of that work.

Eddy about.—Show that the poet's description of the conduct of *most men* fairly suggests this expression. Why does the poet introduce the word "perish"? With the fate of the class described in this section, compare the fate of the selfish, unpatriotic man in Scott's *Lay of the Last Minstrel*, VI. I.

And there are some.—This section describes the earnest seekers for truth, men who have an aim in life, among whom the poet places himself.

404. **But something to snatch . . grave.**—The student of the classics will recall Horace's presage of immortality in *Ode III.*, 30: "I shall not wholly die; but a great part of me shall escape oblivion."

A long, steep journey . . snow.—This comparison of life to an Alpine ascent presents a vivid picture of the difficulties that beset an ardent, aspiring soul. To what else is life compared in the poem? The allegory is not continued to the end, for there is nothing at the end of a successful life that "the gaunt and taciturn host" of the Alpine inn represents. The whole picture is extremely realistic, and seems to be a recollection of one of the poet's own Alpine experiences.

405. **Thou wouldst not alone.**—By the use of the word "alone" the poet is enabled to pass naturally to the description of the third class, the few noble, helpful, unselfish spirits of whom his father seemed the most noble example; those who not only reached their own goal but helped others forward also.

406. **And through thee . . gone.**—A high tribute to a father's example, that it was his noble life alone which made it possible for his son to believe that the accounts of great and noble men who had lived in the past were not expressions of a longing desire for such men rather than statements of actual facts.

Souls tempered with fire.—Men who have faced difficulties and endured temptations are best able to help others.

Ah, but . . long.—Contrast the despairing tone of this line and of the section that follows with the animation and hope of the last section. Observe how in the last section one thought suggests another, one expression is amplified by another, leading up to a climax; the whole section presenting a graphic description of the united army pressing forward, encouraged and inspired by the presence and example of the few fervent heroic leaders.

XCII. MORALS AND CHARACTER IN THE EIGHTEENTH CENTURY.

409. **Arch-versifier.**—An epithet applied to Pope to describe his skill in versification—a gift that came to him at a very early age.

Trulliber.—A coarse, ignorant, lazy clergyman in Fielding's *Joseph Andrews*; the opposite of the amiable, simple-minded Dr. Primrose of Goldsmith's tale.

Hogarth.—William Hogarth (1697-

1765), a distinguished painter, is especially noted for his caricatures of the vices and follies of his day, one of his series of cartoons being *Marriage à la Mode.*

410. **Hell-fire club.**—The clubs of this name in London were made up of profligate characters. Allworthy is a benevolent character in Fielding's *Tom Jones.* Weston is a jovial, ignorant, selfish, country squire in Fielding's *History of a Foundling.*

Positivists.—Those who profess to believe that we can know nothing beyond what human experience can teach.

The student should acquaint himself with the history of the period in order to understand all the personal allusions in this selection.

CI. THE FORSAKEN GARDEN.

This poem well exemplifies the poet's mastery of melody and his fondness for alliteration.

It presents a complete picture of utter desolation and loneliness. The garden is a mere "ghost of a garden"; the "beds" are "blossomless"; not only are the roses dead, but so too are the weeds that once grew where the roses bloomed; the walks are overgrown with briers and thorns; there are no birds singing in the groves; and even the sun and the rain, which are blessings elsewhere, come here to destroy the one gaunt, bleak blossom, whose dry, dishevelled appearance only enhances the desolateness of the picture.

The poet then imagines the garden in the days of its blooming as the meeting-place of happy lovers, only to give us a most hopeless picture of human life. To his mind death is the end of all things—of lovers as well as of roses—and in the last stanza death is represented as a devouring monster that has made a "fierce solitude" for himself, and becomes his own destroyer when there is nothing left for him to destroy. However much we may admire the skill of the poet, and be charmed with the melody of his verse and his mastery of words, we are glad to shake off the chilling, depressing influence of his gross materialism and to find in the Christian philosophy a brighter and more hopeful view both of this life and of the life to come.

CV. THE RETURN OF THE SWALLOWS.

437. **Out . . infinite.**—This stanza pictures to us a fresh English meadow on a spring morning, and presents a marked contrast to the parched and arid African landscape depicted in the second stanza. This alternate representation of English and African scenery is a noticeable feature of the poem, and it will be observed that the words used harmonize well with the scenes described. Compare, for instance, the spiritless monotone of the second and third lines of the second stanza with the animation of the corresponding lines of the third stanza.

Shivering with sap.—By the use of the word "shivering" the poet suggests that the flowing of the sap produces a quivering motion similar to that caused by the circulation of the blood, and, like the latter, it is a proof of *vitality*—"shivering with sap" being in plain prose, "full of life."

Shoot into air.—Mudie describes the lark's flight as "a succession of leaps, as if a heavy body were raised by a succession of efforts, or steps, with pauses between." Compare Shelley's description, "From the earth thou springest, like a cloud of fire."

Spirally.—An appropriate word to describe the circular sweep of the lark in its strong, upward flight, the circles gradually enlarging as the bird ascends.

Now that . . luminous.—Dull, cloudy winter mornings are more common to the climate of England than to that of Canada, but in both countries the spring mornings and evenings are distinguished by a peculiar glow or brightness which is not observable even on the clearest of winter days.

In the last two lines of the stanza the allusion is to the glow increasing as spring advances.

Out of . . thrushes.—The song of the thrush, like that of the lark, is strong, clear, and musical. Compare the following description:

"Sweet thrush! whose wild, untutored strain
Salutes the opening year,
Renew those melting notes again,
And soothe my ravished ear."

Musical thought . . floats.—This means either that the air is full of the music of birds, or that the genial influences of the spring-time prompt the birds to sing; perhaps both. Wordsworth seems to have the latter idea in his mind when he refers to the lark as singing "all independent of the leafy spring."

Unaware.—An allusion to the rapid unfolding of buds on the warm spring days.

And the drooping . . song.—The familiar haunts of the swallows are represented as missing the companionship of these birds when the time for their return is drawing near.

The white Algiers.—Algiers is frequently called "*Alger la Blanche*;" the houses are built mostly of white stone which fairly dazzles the eye under the noon-day sun.

All at once . . tones.—It is no time for sighing when everything in nature seems glad and joyous, when "musical thought in the mild air floats."

438.—**Singing . . fruit.**—The poetical way of describing the flowing of the sap and the effects produced by it.

Dingles.—A poetical word connected in form with "dimple." Trace any connection in meaning.

A promise.—The morning glow gives promise of a warm day.

Leafage.—For the more usual word, "foliage." Which is the more regular formation?

Spray.—This word is allied to "sprig." *Spray*, flying water, is of different origin.

To swoop . . rain.—The low, swooping flight of the swallow is regarded as a sign of rain.

Something awoke.—What was this "something"? Show that "awoke" is appropriately used in this connection.

Alien birds.—Is the *home* of the swallow in England or in Africa? Give reasons for the answer.

Dreamy square.—In the centre of the new town of Algiers is a large and handsome square in the European style. What phase of every-day life in an oriental city might suggest the epithet "dreamy"?

Sad slave woman.—Algiers had been a noted piratical nest for three centuries previous to its conquest by the French in 1830. The Algerine pirates were the terror of the Mediterranean, and even ventured as far as the North Sea. They seized ships, and sometimes attacked defenceless towns, murdering the inhabitants or carrying them into slavery. In one of their expeditions, they sacked the town of Baltimore in the south of Ireland. The introduction of the "sad slave woman" adds to the poem a pathos which would not otherwise be present.

Show that the words used to describe the swallows' mode of flight are well chosen.

By the order in which the birds are introduced the poet probably intends to intimate the order in which they begin their song in the spring. Note also in the third and fifth stanzas evidences of the advance of spring.

Discuss the appropriateness of the descriptive epithets used.

Select examples of the different poetic qualities employed in the poem.

The subject of the poem is a simple one. Does the language employed harmonize with the subject?

State the leading thought of each stanza, and combine them so as to form a synopsis of the poem.

Refer to passages which show that the poet is a correct observer of nature.

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